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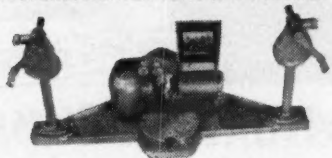
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# Wallace Heaton's Notebook

## HAYNOR ANIMETTE 8MM. VIEWER



Compact efficient motion viewer with 1 by 1 1/2 in. hooded screen, precision cut brass gears, focusing control, framing device. With base and 2 non-geared arms. New lower price, £9 9 0.

## 16MM. ANSCOCROME AND SUPER ANSCOCROME FILM

Wallace Heaton have in stock Anscochrome and Super Anscochrome film in the 16mm. size for both daylight and artificial light. This new film is of very high quality and is very fast. Both types are available with double perforation, and, in limited quantity, single perforation. Super Anscochrome 100ft., £3 10 0, processing extra, 30/-; Anscochrome per 100ft., £3 3 9, processing extra, 30/-.

## THE KESTREL CARRYLITE

A mobile lighting unit fitted for screwing into the camera tripod bush. With flexible arms to put the light exactly where you want it. Has a 3-way switch for OFF, DIM or BRIGHT (4 bar model, price £7 7 0, 2 bar model, £5 5 0. No. 1 275 watt lamp, extra 10/6d. No. 2 500 watt lamp, extra 17/6d.



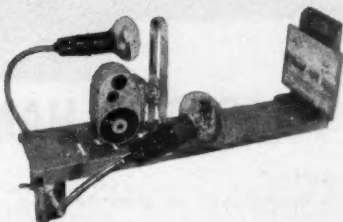
**PATERSON REELS & CANS** Strongly constructed plastic reels with polished steel centres which have an entirely new self-locking and releasing device. The metal book form cans have a smart 2-tone finish and are made to fit the bookshelf. Prices: reel complete in can; 200ft. (8 or 16mm.), 7/3; 400ft. (8 or 16mm.); 9/6.

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An outstanding collection of 8mm., 9.5mm., 16mm. silent and sound films, constantly kept up to date, plus unlimited access to the lists of M.G.M., G.B., Ron Harris, Pathe, Wigmore and Warner Bros.—all available to members of the Wallace Heaton Film Library. Send for details of membership now, and for the catalogue of the size or sizes that interest you. 8mm. catalogue 1/6d., 9.5mm. 1/-, 16mm. silent, 2/-, 16mm. sound, 2/-, all post free.

## UNIVERSAL TITLE-MASTER



For use with almost any make of cine camera. Tilts horizontally or vertically; 6 1/2 x 5 in. frame area with positive camera alignment. Suitable for use with cameras with lenses of from 10 to 13mm. focal length; a supplementary lens is supplied for use with fixed-focus cameras. A simply-operated but efficient titleer, for £2 19 6 (without lighting).

## THE SINCLAIR UNIPOD

Provides a novel and convenient method of supporting your cine camera. The length of the Unipod when collapsed is 34 1/2 in. but it extends to a maximum of 5 1/2 ft. The extending section can alternatively be locked at any intermediate height. A reversible camera-retaining screw is fitted to the top of the column and a moulded cap of the same fitting is also provided so that when not attached to the camera, the Unipod can be held and carried as comfortably as a walking-stick. The Unipod is constructed of duralumin and weighs only 13 oz. The outer section has a black anodised finish and terminates at the base in a tapered foot. Price, including Box Spanner for releasing the retaining screw ... £4 10 0  
Post 2/6



## THE PREMIER DE LUXE SPLICER

Complete with automatic scraper. The finest instrument for joining your 8mm. or 16mm. films. The "Frame Line" model, with 1/4 inch overlap, produces almost invisible splices of great strength. Joining films with the Premier De Luxe splicer is very simple and rapid. The built-in trimming blades cut the film accurately whilst locating pins ensure that the join is correctly aligned with no "step." The Premier De Luxe is built to give a lifetime of efficient service. It is fully adjustable to compensate for any wear that may develop in use and every part is easily replaced—a comprehensive spare parts list is supplied with each splicer.

Price, complete with spare scraper blade and full instructions, £15 15 0

## PISTOL-GRIP FOR BOLEX 8

Shown here fitted to the Bolex B8L, the "Pofra" Pistol Grip is an accessory that every Bolex 8 user should possess. Easily attached to any Bolex B8/C8 model in a few seconds, it provides a means of holding the camera steadily and securely. A gentle pressure on the trigger operates the camera release without a trace of jerking. The "Pofra" release, which will fit the Bolex Models C8, C8S, B8, B8VS, B8L, is priced at £6 2 1.



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KODAK EIGHT-55, f/2.7 lens, interchangeable lens mount, case ...	£14 17 6
BELL & HOWELL 172, magazine loading, twin-lens turret head, f/1.9 focusing lens, filming speeds 16-64, single shots, case ...	£47 10 0
NIZO EXPOSOMAT II, magazine loading, built-in exposure meter couples to f/1.9 lens, two filming speeds, case ...	£34 17 6
EUMIG C3 (black), f/1.9 lens, coupled exposure meter, filming speeds 8-16-32, case ...	£37 10 0
PAILLARD BOLEX BB, twin-turret head, f/2.5 focusing lens, filming speeds 8-64, case ...	£42 10 0
EUMIG ELECTRIC, f/2.8 lens, electric motor driven, uses standard dry battery, ever-ready case	£22 10 0
DEKKO 110, with two Dallmeyer lenses—f/1.9 focusing and f/1.9 focusing, speeds, 8-32, case ...	£32 10 0
ZEISS MOVIKON (brown), f/1.9 focusing lens, single picture release ...	£22 0 0

### 16mm. CAMERAS

KODAK MAGAZINE, f/1.9 focusing anastigmat lens, filming speeds 8, 16, 64, case ...	£29 10 0
ZEISS MOVIKON K.16, magazine loading with three lenses, 25mm. f/1.9, also 5cm. and 7.5cm. telephoto, filming speeds 8, 62, 24, 64, case ...	£89 10 0
BELL & HOWELL 70DA, fitted with latest 70DR-type turret and viewfinder, filming speeds, 8-64 with TTH lin. f/1.9, case ...	£100 0 0
PAILLARD BOLEX H.16 filterslot model with f/1.9 Kern, filming speeds 8-64, three-lens turret, Octometer viewfinder, eyelevel focuser	£118 10 0
BELL & HOWELL AUTOLOAD 603T, magazine loading, two lens turret head, filming speeds 16-64, with lin. f/1.9 TTH, case ...	£67 10 0
PAILLARD BOLEX HI.6 with three lenses, 25mm. f/1.4 Switar, 16mm. Yvar, 75mm. f/2.8 telephoto, case ...	£250 0 0
BELL & HOWELL 200EE, fully automatic exposure control, 16mm. magazine loading, case ...	£145 0 0

### 8mm. PROJECTORS

ELMO, 500 watt lamp, lin. f/1.5 lens, single pictures, reverse projection, complete with case ...	£42 10 0
BELL & HOWELL 606H, 200mm. lens, 500 watt lamp, still pictures, no case ...	£32 10 0

### 16mm. PROJECTORS, SILENT

BOLEX G16, single picture and reverse projection, 500 watt lamp, power rewind, with 3 lenses ...	£90 0 0
BELL & HOWELL 613H, single picture and reverse projection, 750 watt lamp, power rewind ...	£68 10 0

### SOUND FILM PROJECTORS

DEBRIE 16mm. optical sound, 1,000 watt lamp, 15 watt amplifier, 2in. f/1.5 lens, self-lubricating, separate transformer, 12in. speaker, special V-gate, this machine is slightly shop-soiled ...	£195 0 0
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### DUAL PROJECTORS

DITMAR 8-16mm., single pictures, 500 watt lamp, reverse projection ...	£42 10 0
PAILLARD BOLEX G9/16, 500 watt lamp, reverse and stills, no case ...	£38 0 0

### PROJECTOR LENSES

2.5cm. f/1.4 for Eumig P.26, coated ...	£5 0 0
20mm. f/1.4 for Eumig PB, coated ...	£5 0 0
25mm. f/1.4 for Eumig PB, coated ...	£5 0 0

### CINE CAMERA LENSES

With C-mount for 16mm. Cameras	
Kern Paillard 50mm. f/1.4 Switar ...	£42 10 0
TTH 0.7in. f/2.5 wide-angle, viewfinder ...	£16 10 0
Som Berthiot, 75mm. f/3.5 ...	£27 10 0

With D-mount for 8mm. Cameras	
Dallmeyer, 3in. f/4 Popular, coated ...	£9 17 6
Dallmeyer 1 1/2in. f/2.9, coated ...	£9 15 0
TTH Serial lin. f/1.9, coated ...	£18 0 0
Dallmeyer lin. f/1.5, coated ...	£8 17 6

With spigot mount for 8mm. Sportster	
Cooke 1 1/2in., f/3.5 Chrome ...	£8 15 0
Taylor Hobson, lin. f/2.7, uncoated ...	£4 10 0

### MISCELLANEOUS CAMERA LENSES

Kodak 6in. f/4.5 telephoto ...	£35 0 0
Bell & Howell 1 1/2x wide-angle attachment for 624BEE cameras ...	£7 10 0
Eumig "Eumicron" wide-angle attachment for C3-C3R and Eumig "electric" models ...	£10 10 0
Kodak telephoto converter for 8mm. Brownie f/2.7 and f/1.9 lenses ...	£5 17 6
Kodak "Ektanon" 63mm. f/2.7, coated ...	£30 0 0

● All second-hand apparatus carefully tested and guaranteed optically and mechanically ● Any item may be exchanged within 1 month of purchase for any other goods available, provided it is in the same condition as when purchased (except for goods on Hire Purchase) ● For Mail Order buyers we offer 1 week's approval against deposit of full purchase price ● Hire Purchase terms: 15% deposit, balance in 12 monthly instalments for goods over £15 ● Part exchanges.

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**BELL & HOWELL 624 AUTOSET.** Fully automatic exposure control with "sufficient light" indicator. F/1.9 10mm. lens for sharp focus at distances over 10ft. Price £41/16/- or deposit £6/16/- and 12 monthly instalments of £3/2/9.

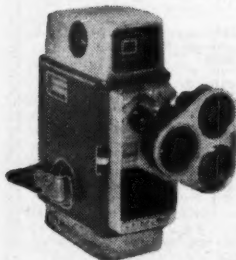
**BELL & HOWELL TURRET AUTOSET.** Similar exposure control to the 624, plus wide-angle, tele and standard f/1.9 lenses, with fields for each in the viewfinder. Manual aperture setting when required. Price £57/10/11 or deposit £8/10/11 and 12 monthly instalments of £4/7/10.



**NIZO EXPOSOMAT 8.** Semi-automatic exposure control; filming speeds 16-24 f.p.s. EXMAG model with f/1.9 Culinon fixed focus lens; uses Kodak 25ft. double-run magazine loading films. Price £39/3/3 or deposit £6/5/3 and 12 monthly instalments of £2/19/2. **MODEL T.** Ronar f/1.9 fixed focus lens and 25ft. Kodak double-run spool loading. Price £38/16/10. **EXPOS** model uses 25ft. double-run spool loading film in "Rapid" charger. Price with f/1.9 Ronar lens and one charger, £45/6/9.

**EUMIG SERVOMATIC.** Fully automatic exposure control and mechanism driven by 4½v. battery. Xenoplan f/1.8 fixed focus lens. Price £39/10/6 or deposit £6/10/6 and 12 monthly instalments of £2/19/2.

**EUMIG C3R.** Semi-automatic exposure control and turret with f/1.9 12.5mm. Eumigon lens, Eumakro telephoto and Eumicron wide-angle attachments and viewfinders. Price complete £84/17/3 or deposit £12/17/3 and 12 monthly instalments of £6/9/-.



**PAILLARD BOLEX D8L.** Behind-the-lens exposure meter with semi-automatic aperture control gives absolute accuracy of exposure. 3-lens turret, 12-64 f.p.s. filming speeds. Price with Yvar f/1.8 13mm. lens, £96/9/10 or deposit £14/9/10 and 12 monthly instalments of £7/6/11. Pizar f/1.9 5.5mm. wide-angle lens, extra £27/10/- Yvar f/2.8 35mm. telephoto lens, extra £24/8/3.

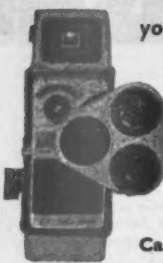
**PAILLARD BOLEX H8.** 3-lens turret; 100ft. double-run film capacity makes really long-running shots possible. Speeds 8-64 f.p.s., reflex focusing finder, automatic loading. Many accessories available. Price with f/1.5 12.5mm. Switar lens, £159/5/3 or deposit £24/5/3 and 18 monthly instalments of £8/6/11.

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**624 ET**

Automatic Electric Eye, tri-lens turret with 10mm. f/1.9 standard, 25mm. telephoto, and 65mm. wide angle lenses. Large viewfinder.

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Bolex DBL f/1.8 Yvar	...	...	...	£96	9	10
Bolex C8SL f/2.5 Yvar	...	...	...	£40	10	8
Beaulieu TR8 eye-level reflex, three turret head complete with 3 f/1.8 Angenieux lenses. Five speeds. Variable shutter. Backwind. Price	...	...	...	£181	6	10
Bell & Howell 624 EE "Autoset" Inc. E.R.C.	...	...	...	£41	16	0
NI20 Expositomax "T." f/1.9, coupled meter	...	...	...	£38	16	10
Eumig Servomatic, f/1.8 Xenoplan	...	...	...	£39	10	6

Part Exchanges Welcome. Lowest Credit Terms.



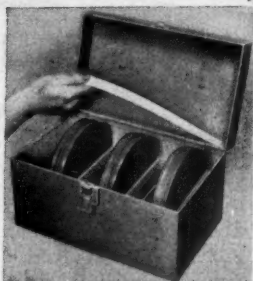
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Victor 40. Really good one. Completely stripped and rebuilt **£45 0 0**.  
LS16. Always in stock. Nothing to touch 'em for value at **£58 0 0**.  
GBK16a. First cousin to LS16 but more compact. Complete. **£40 0 0**.  
B. & H. "MASTER" needs one or two odd bits. Bargain for somebody, **£42 0 0**

**VERY SPECIAL OFFER** one only G.B. K16 outfit complete at **£35 0 0**  
Casework not quite up to our usual standard—but Mech. very good.

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Kodak 8/40 ... .. **£9 15 0**  
Kodak 7/50R ... .. **£10 10 0**

8mm. CAMERAS

**SPECIAL OFFER!**

DEKKO 110 CAMERAS  
Less Lens (new) **£9 10 0** each  
Dekko 128, f/1.9 ... .. **£18 0 0**  
Kodak Mag. ... .. **£14 10 0**  
Sportster ... .. **£17 10 0**

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Plenty of bits and pieces for LS16, K16, Dekko, etc. LS16 cams 10/-. Claws 10/-. Gate runners fixed and sprung 12/6. Brand new Clawbox assemblies **£3/10/0**. Cell box and preamp. units **£2/5/0**. Dekko drive belts 3/4d. 8mm. sprocket assys. **£1/5/0**. Dekko Projector drive motors 230v. **£1/10/0**.

**LENSES**

Dekko 8mm. projector, f/1.6, lin. ... .. **£1 10 0**  
35mm. type 6in. F.L. ... .. **£3 0 0**  
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- (6) 115v. 50w. A.S.C.C. 4/6 (3 for 10/-).

**WE WANT**

16mm. sound projectors. 8mm. equipment. Spares, lenses, lamps etc. (Workshop boy has now abandoned Karl Marx and is now preparing for spring. Complicated ritual involving brilliantine and gaudy ties. We await developments with apprehension!)



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Variable Film Speed Setting 10-16-25-40 A.S.A.

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CASE £2.8.10

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Battery-driven camera with automatic exposure control. No winding. Film speed settings 12-21 din. f/1-8 lens.

Price, £39 10 6.

Case, £5 13 4.

8mm. NIZO  
EXPOSOMAT 8T

Semi-automatic, f/1-9 Rodenstock lens. Fixed focus. Two speed, 16 and 24. Film speeds 10-21. Audible film footage counter.

Price, £38 14 10.

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8mm. Eumig Electric, f/2-8 lens ...	£21 10 0
8mm. AK8, f/2-8 Triotar lens ...	£14 10 0
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8mm. Bell & Howell Sportster, f/2-8 lens	£28 0 0
8mm. Paillard Bolex C.8, f/2-5 Yvar	£35 10 0
8mm. Paillard Bolex C.8, f/1-9 Yvar	£41 0 0
9-5mm. Pathoscope H, f/2-5 ...	£8 8 0
16mm. Magazine Autoload, f/1-5 lens	£42 10 0
16mm. Bell & Howell 603, f/1-9 lens	£49 10 0
16mm. Bell & Howell 603T, f/1-9 lens	£62 10 0
16mm. Kodak Magazine, f/1-9 lens	£32 10 0
16mm. Bell & Howell 70A, 100ft. cap. f/1-8 lens ...	£27 10 0
16mm. Paillard Bolex H 16 with 75mm. f/2-8 Yvar, f/1-5 Pizar, 16mm., f/2-8 Yvar	£150 0 0

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8mm. Kodak Eight 500, 400ft. capacity ...	£29 10 0
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8mm. Bell & Howell Filmo, 400 w., in case	£30 0 0

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Complete Editor and viewer, giving a projected picture, size 4 1/2 in. x 6 in. Built-in new type dry splicer. One handle control for wind or rewind, simply reverse direction. Contained in smart compact case. £39 10 0

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1 1/2 in., f/1-8 Telephoto for 8mm. D Mount. With automatic depth of focus setting. £16 10 9

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16mm. Bell & Howell 240EE as above, but taking 50ft. or 100ft. spool loading film, self threading, f/1-9 lens ...	£198 6 8
Additional Lenses for 200EE and 240EE Cameras:	
Wide Angle lens with viewfinder ...	£53 1 8
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With extremely high performance as before. Now with reverse and still picture.  
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16mm. Moviscop Animated Viewer ...	£38 16 6
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Zaiss Splicer ...	£8 8 9
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Wata pistol grip, with release ...	£1 7 4
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Telephoto lens, D mount 8mm. £6 13 5.

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A new all-metal animated editor complete with folding arms, winders and base, for 8mm. films only.

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Splicer, 54/6 extra.

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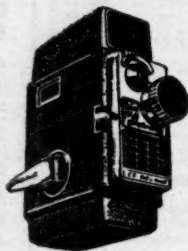
The built-in exposure meter may be set for ASA film speeds from 8 to 400. There is a colour warning against over or under exposure. 12mm. f/1.9 Agfa Movistar lens in focusing mount from infinity to 7½ in. Footage indicator in feet and metres. Viewfinder adjustable for tele-attachment. Price includes every-ready case.

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Or Deposit of £10/10/11 with 18 monthly payments of £3/14/8.

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Autoset Electric Eye Camera that estimates  
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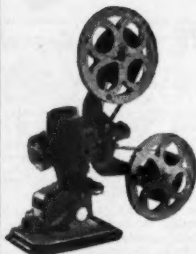
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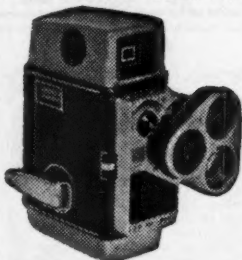


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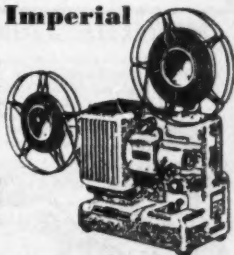
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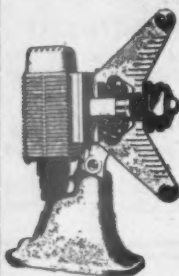
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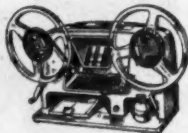


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Complete, £90.

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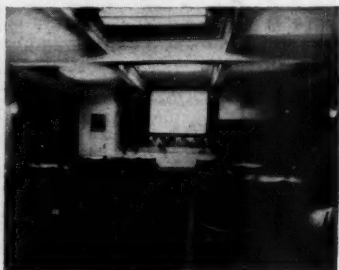
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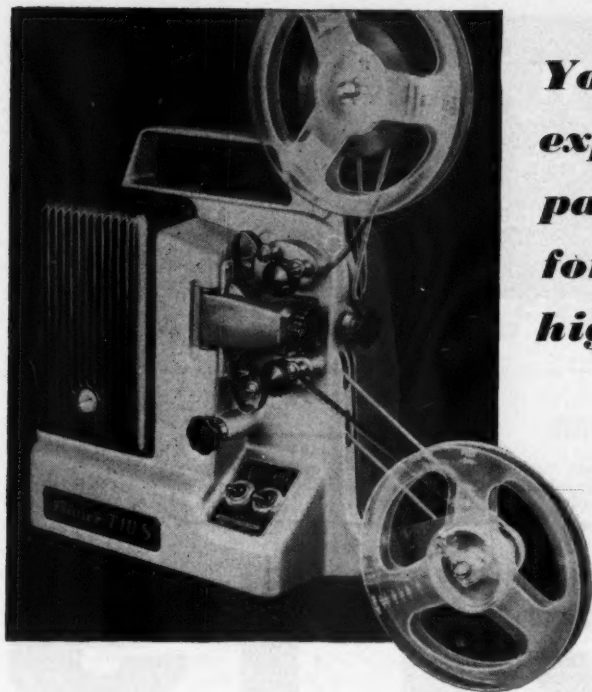


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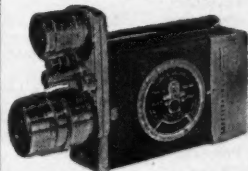


For the 16mm. enthusiast the 627B is the most reasonably priced 100ft. spool load camera. Twin turret head. Speeds 8 - 48 f.p.s., semi-automatic film loading. With 20mm., f/1.9

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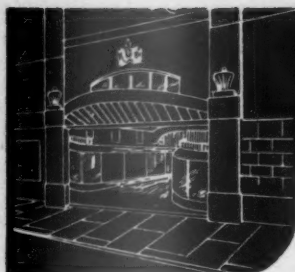
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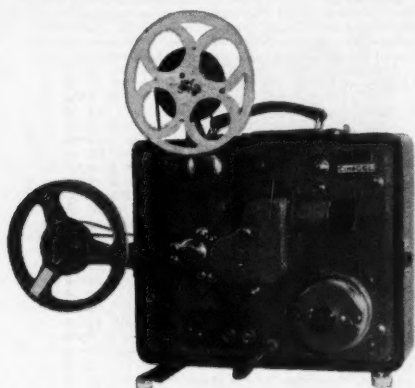
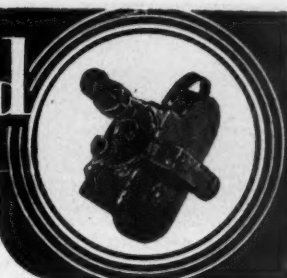
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Kodak 8-55, f/2.7 Ektar lens ...	£16	0	0
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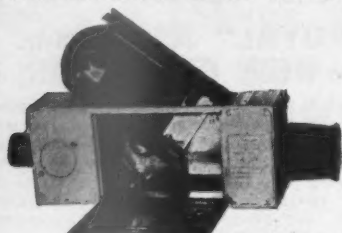
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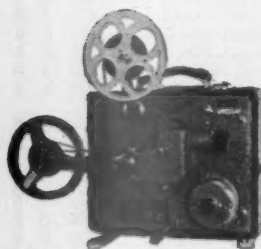
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MILLER 8mm. CINE CAMERAS  
Model S.

f/2.5 coated interchangeable lens at only £16. 0. 0 (shop soiled) or with f/1.9 lens in focusing mount at only £22. 10. 0.



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300 watt prismatic lamp system giving increased screen brilliance • 200/250 volt A.C. • 400ft. arms and double claw movement • fast rewinding • variable speed • built-in carrying case • price only £18. 10. 0. Lamp 33/-

Own your own complete cine outfit comprising a MILLER camera with f/2.5 lens, 8mm. ROYAL projector, 30in. x 40in. screen for only

£36 0 0

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We specialise in reconditioned S/H. Sound and Silent Projectors, therefore having the largest selection and quantity of Projector and Spot Lamps in the country, fully guaranteed and offered at a fraction of Makers' prices. All other lamps not listed we can supply at current prices from stock.

1,000w.	110v.	Pre Focus	1 0 0
1,000w.	110v.	Bell & Howell	1 0 0
750w.	110v.	Pre Focus	1 5 0
750w.	120v.	Pre Focus	1 7 6
750w.	110v.	Bell & Howell	1 7 6
750w.	110v.	De Brie	15 0
750w.	200v.	Pre Focus	15 0
750w.	210v.	Pre Focus	1 0 0
750w.	220v.	Pre Focus	1 5 0
750w.	230v.	Pre Focus	1 10 0
750w.	110v.	Bell & Howell	1 10 0
500w.	200v.	L.516	1 10 0
500w.	230v.	Pre Focus	15 0
500w.	230v.	Pre Focus	1 7 6
500w.	110v.	Pre Focus	1 7 6
500w.	110v.	L.516	1 0 0
500w.	110v.	De Brie	12 6
500w.	110v.	Bell & Howell	1 7 6
300w.	110v.	Bell & Howell	17 6
300w.	230v.	Pre Focus	1 2 6
300w.	210v.	Pre Focus	15 0
300w.	110v.	Pre Focus	9 0
250w.	110v.	Pre Focus	15 0
250w.	230v.	Pre Focus	17 6
250w.	110v.	Edison Screw	15 0
250w.	50v.	Pre Focus	15 0
200w.	110v.	Pre Focus	15 0
200w.	50v.	Pre Focus	15 0
100w.	220v.	Pre Focus	10 0
100w.	100v.	Pre Focus	5 0
100w.	230v.	S.C.C.	10 0
100w.	110v.	S.C.C.	5 0
100w.	30v.	Spectro PF	10 0
100w.	12v.	Pre Focus	10 0

Pre Focus Lamp Holders 7/6 Edison Screw Holders 2/6

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L516, Ampro, Debrise (4 pin), £2; BTH, SRB, Vox, Bell & Howell, Pathe B.I.F. (2 pin), 30/- each; Debrise (7 pin), 37/6; Bell & Howell 631, 636, 50/-.

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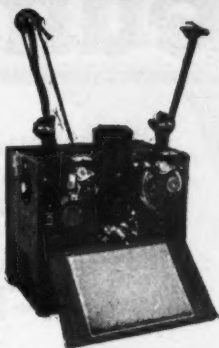
We are now able to offer new 16mm. L516 Projectors (as widely used by the Admiralty and Air Force) and finished in two-tone grey and blue with latest design speaker case complete and ready for use with full 6 months guarantee. Price only £90.

These 16mm. Sound and Silent Projectors which are undoubtedly the finest value today have 500w. lighting, 12in. Speaker, automatic film trip, sound/silent speeds, operation on 200/250v. A.C./D.C., provision for mic. or gramophone, 1,600ft. spool arms, and fitted with a choice of 1 1/2in. or 2in. lenses.

We shall be pleased to take your equipment or Projector in part exchange and offer attractive H.P. terms.

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1 1/2in. Coated Lenses fitted for 16mm. Ampro, Victor, L516, Ensign, Specto, etc. £4 15 0  
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## C3m

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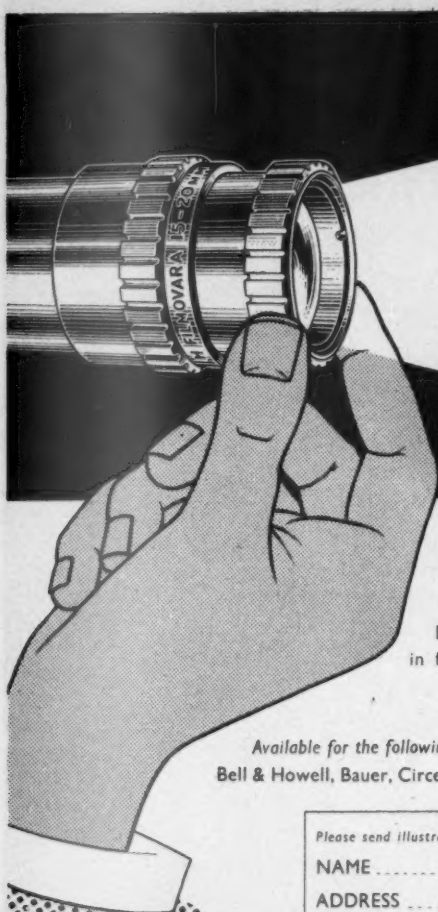
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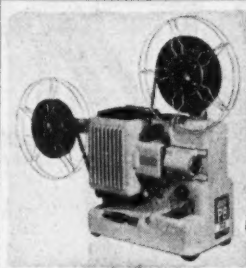
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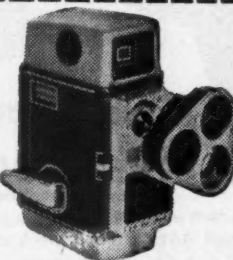
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Complete in leather case **£59.19.6**



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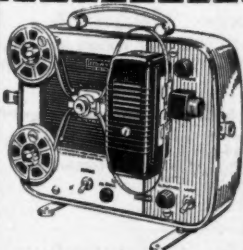
have always made superb cameras, but this must be among the best

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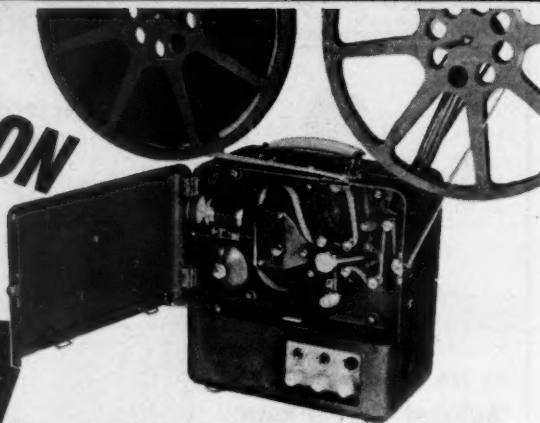
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16mm.

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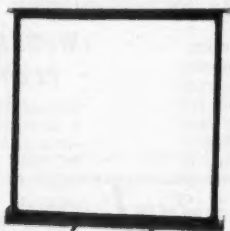
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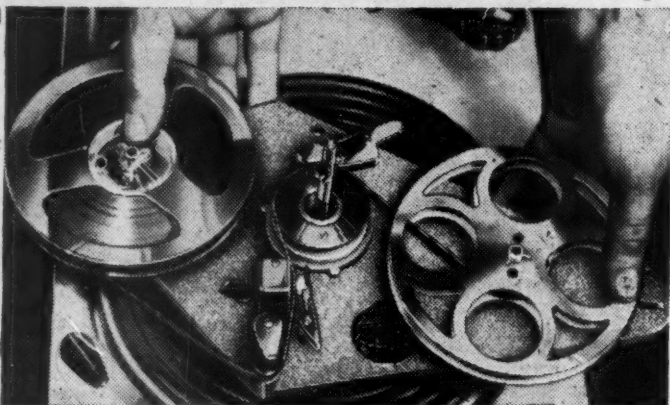
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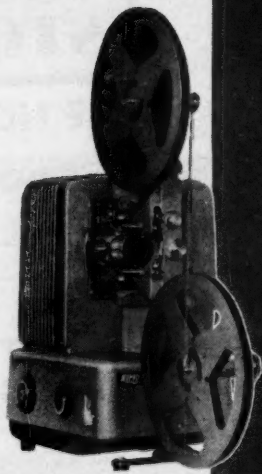
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16mm. G.B. Bell & Howell, 603T, Turret Autoload, f/1.9 Serital, ctd., 2 in. f/2.3 Cooke Panchroital, tele., ctd., inc. case ...	£75 0 0

### PROJECTORS

9.5mm. Noris, 100w. Lamp, Motor Driven, inc. Case ...	£9 15 0
9.5mm. Pathe "Gem," 12v., 100w., 900ft. Arms, ...	£18 0 0
8mm. Specto, Type "C," 200w. ...	£12 10 0
8mm. Specto, XC model, 500w., 800ft. Arms Maxlite Lens, inc. case ...	£24 0 0
8mm. Eumig P.8, f/1.6 coated lens, 12v., 100w., inc. case ...	£24 0 0
8mm. Eumig P.26, 500w., Stills, Reverse ...	£28 10 0
8mm. G.B. Bell & Howell, Moviemaster, 635s, inc. Filmovars Lens ...	£30 0 0
8mm. Eumig P.8, Imperial, f/1.4 coated lens, 12v., 100 w., ...	£32 0 0
16mm. Kodascope "C," 300w., 1in. and 2 in. Lens, inc. Resistance ...	£12 10 0
16mm. G.B. LS16, 500w., Silent & Sound, Speeds, inc. Speaker and transformer ...	£37 10 0
16mm. Ampro "Educational," 750w., Silent and Sound, Speeds, Compact Model ...	£132 0 0

### ACCESSORIES

Grundig T.K.25 Tape Recorder, inc. Microphone and Tape (List: £71 8 0), shop soiled only, £60 0 0; 2in. T.T.H. Projection Lens for 16mm. Specto, etc. (List: £6 15 0), shop soiled, £4 0 0; 1 1/4 in. f/4 Dallmeyer "Popular" Telephoto, "D" Mount, (List: £11 10 0), shop soiled, £6 10 0; Som Berthiot Hyper Cipor, W.A. Acc., Model 1, inc. 6-5cm. Finder, £12 10 0; 8mm. Paillard Bolex Splicer (List: £5 19 6), shop soiled, £4 0 0; Pathoscope Cine Camera Lighting Unit, inc. Reflectors, £2 0 0.	
Paillard Bolex Parallax Correctors, for Models without built-in meter, soiled, £2 10 0; Focusing Finder for Magazine Cine-Kodak, inc. Base Plate, £8 10 9; Malham Cine 4-Barlight, £3 15 0; 1 1/4 in. f/4 Dallmeyer "Popular" Telephoto, "D" Mount, coated, £4 15 0; Few 16mm. Sound Films for Sale—Second-hand, Colour and B. & W. Send for List.	

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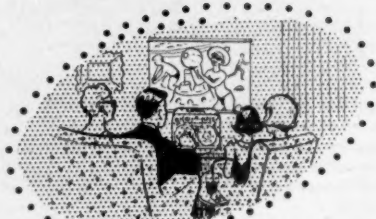
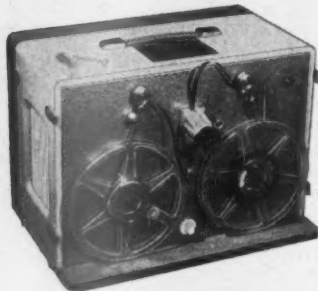
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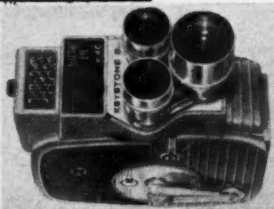
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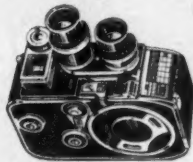
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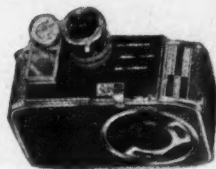
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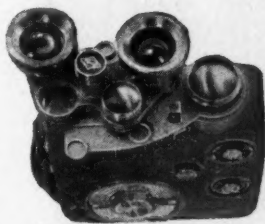
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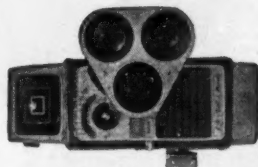
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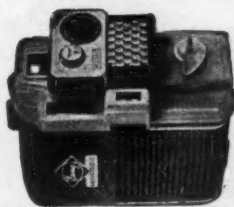
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16mm. Ampro Premier 20, 750 watt, A.C. motor, sound speed only, many used parts	£62 10 0
16mm. Victor model 40, 750 watt lamp	£70 0 0
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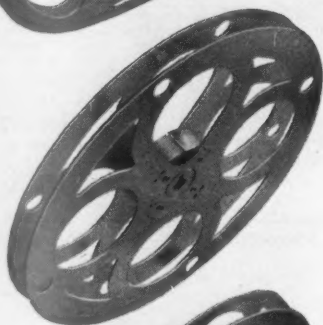
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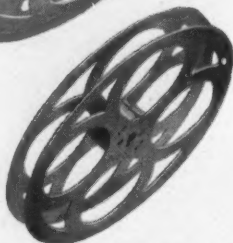
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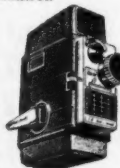
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##### 16mm. Projectors

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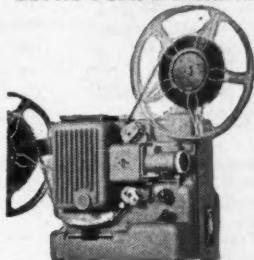
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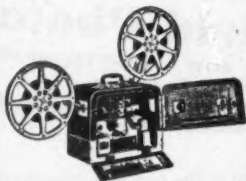
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8mm. Cine Kodak 8/25. f/2.7 fixed focus lens	£12	10	0

Bolex H.16. Trifocal finder. 25mm. f/1.5 Pizar lens, 16mm. f/2.5 Yvar lens. Case ...	£120	0	0
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# AMATEUR CINE WORLD

VOLUME 23 NUMBER 11, APRIL 1960

Editor: GORDON MALTHOUSE

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# Festive Occasions

Southend Amateur Film Festival and A.C.W. Ten Best Due Soon

FINAL preparations are now being made for the first amateur film festival of its kind to be held in this country. Amateur film festivals have long been an annual event, of course—one immediately calls to mind the Scottish and I.A.C. festivals, and our own Test Best presentations at the National Film Theatre can also, perhaps, be so described. But the latest of these functions to bid for your interest (as well as that of the general public) can claim to be unique on at least one score: it will last for 16 consecutive days.

Southend's festival opens on 14th May and continues until 29th May, with film shows every day. Held under the auspices of the British Amateur Cinematographers' Central Council and A.C.W., it aims at providing stimulating and entertaining cine fare in a notably filmworthy location. If you don't know Southend you may perhaps think of it in terms of winkles, fish and chips and candy floss, all of which comestibles happily add to the satisfaction and gaiety of millions. If you want your share of them or wish to film others enjoying them, Southend provides an incomparable opportunity—but only for a few weeks of the year. For the rest of the time it is as dignified as you please and ready to offer a welcome to the Arts.

The amateur film festival, which it is hoped will become an annual event, represents one aspect of its intentions in this direction. You will have to wait until the peak of the season if you seek uninhibited enjoyment, but the more sober delights offered in May should prove very rewarding. For one thing, that remarkable edifice, the pier, is always there; and it is the pier which will provide the location for the festival.

Outstanding amateur films, selected by the organisations belonging to the B.A.C.C.C., will be shown daily in hour long programmes at 2.30, 4.30, 6.30 and 8 p.m. in the Pier Theatre, which is being specially adapted for their presentation. The Lounge Café will be made available for cine enthusiasts, where they can meet and talk at leisure. A day at Southend during the last two weeks of May will certainly provide considerably more free entertainment than the visitor normally expects, for, with one exception, there will be no charge for admission to the cine functions.

A feature of the Festival this year will be a presentation of the prizewinning films in Southend's own competition and a premiere, more or less simultaneous with the National Film Theatre shows, of the A.C.W. Ten Best of 1959. For this there will be a nominal admission fee of 2s. 6d. (which, however, will also include pier dues and train fares). The Ten Best will be presented on Wednesday, Saturday and Sunday of each week at 8 p.m.

## THE TEN BEST OF 1959

THE LONDON shows of the Ten Best open a day earlier—on Tuesday, 17th May, and continue 1100

twice daily throughout the week, the final performance beginning at 8.30 p.m. on Sunday, 22nd May. We are sure we are justified in saying that anyone who goes to the National Film Theatre during this week will find his visit worthwhile, for seldom has a Ten Best show offered such prospects of success.

We are well enough aware that in the past the programmes have often excited controversy. There have been films which either you liked very much or you loathed. We find it difficult to believe, however, that anyone could loathe any of the latest films. On the contrary, we confidently expect you to be moved to hearty laughter, very possibly to a furtive tear and almost certainly, we think, to astonishment at the sheer wizardry of at least one of the films.

The 8mm. enthusiast will be catered for by blow-ups to 16mm., the movie-maker should certainly be intrigued by some of the techniques displayed, and the man who just wants a good evening's entertainment should find the price of a ticket well spent. And a word, too, for those who want above all to see amateur films grow in stature: although, as we have said, there are no controversial elements in the programme this year, the general level of conception and performance should give much satisfaction and encouragement. In short, a real vintage year.

Full results of the competition will be published in next month's A.C.W., together with comments on a considerable number of the star awards. This issue should, indeed, provide a very useful aid to finding themes and the right treatment for them.

## TICKETS

TICKETS for the London shows cost 2s. 6d., 4s. and 6s. (these are the new N.F.T. prices, but there are more seats at 2s. 6d. and 4s. than before). The 4s. and 6s. will be bookable both at the theatre and at the offices of this magazine. Full details next month.

## CLUB PRESENTATIONS

THE FILMS will be available for presentation by clubs from 1st September, 1960. Bookings open on 2nd May. Application should be made, not to A.C.W., but to the British Film Institute Booking Dept., 164 Shaftesbury Avenue, London, W.C.2. Clubs wishing to present the films would be wise to ensure that their application reaches the Booking Dept. on this date; if it arrives only a few days after, the dates they want may not be available. But please note that reservations cannot be accepted before 2nd May.

The hire fee remains as before—£3 13s. 6d. Applicants are asked to give alternative dates where possible and to state the seating capacity of the hall in which the films will be shown. In the event of more than four clubs wanting the programme for the same dates (four sets of the films will be circulated), those booking the largest halls will be given preference.

AGONY COLUMN. Owing to increased demand, the Booking Dept. has run out of posters for the 1958 programme. Should any club have any (in good condition) which they do not require, would they please contact Mrs. H. Sinclair, British Film Institute, 164 Shaftesbury Avenue, London, W.C.2.

APRIL A.C.W.

# Making the 8mm. Camera Earn Its Keep

Sponsorship is possible even for the smallest gauge.

By E. H. BUTLER and S. C. KIRBY



Frame enlargements from the authors' film on the production of artist's materials. The shot of William Watkins, R.I. (left) was used as a cutaway; right: the artist's model; centre: in the studio (wide angle lens cameraman on top step of a flight of stairs).

EVER thought of making your camera earn its keep? It can be done, if you are prepared to give a little time and thought to it—and provided, of course, that you already have a firm grasp of the rudiments of film production.

There are many small firms up and down the country who are interested in having their own training films or sales films, but for whom the excellent services of a professional unit are uneconomic. For such firms 8mm. films are ideal, and fit the pocket as well as the bill.

In small factories, only small areas—as a rule—have to be filmed and this means that the camera is never far away from the subject. Because of this, 8mm. definition is quite good enough. In addition, it is possible to manoeuvre the 8mm. camera into spaces and places where it would be inconvenient to get a larger camera. Shots peering into the insides of a machine have been obtained quite comfortably, and on occasions a unipod has been used where a tripod would have taken up too much room.

From the point of view of projection, too, there is something to be said for 8mm. It is so easy for a firm's representative to put an 8mm. projector and film on the back seat of his car—or even on the carrier of his motor scooter—when going out on his rounds. Much more convenient than humping round larger apparatus!

To anyone who is growing out of the family and travel film (if we ever do!), the making of a training film for a small firm is a challenge and an experience. And in every town there should be found a few small companies quite willing to pay the expenses of such a film produced by an amateur, whether he be a lone worker or a member of a group. The producer's reward, of course, is a wealth of experience in movie-making—much more than he would probably otherwise get—and at no cost to himself except that of a little time and labour.

The observations which follow are based on the experiences of the writers who, in the past two years, have made seven such films. Naturally, circumstances may vary, and the information which follows should be interpreted in broad, general terms.

The basic equipment is simple: (1) a camera;

(2) portable lighting equipment; (3) an animated editor and splicer; (4) a tape measure; (5) a titler. The camera should preferably have a lens aperture of  $f/1.9$ , but we have managed plenty of interiors with a  $f/2.5$  fixed focus. If the camera is fitted with variable speeds, so much the better.

When we started, our lighting equipment consisted of four No. 1 photofloods with reflectors (two single lights and one double). To these have since been added four more No. 1 photofloods and reflectors fitted on a stand which will extend to over 7ft., and two 500 watt photofloods (with internal reflectors) of the "bar light" variety. Series parallel switches for all lighting set-ups are to be recommended, but we must be frank and say that we have yet to find a type of series-parallel switch that is altogether satisfactory. We have had five out of six suffer severely from arcing. The only switchboard which has not given any trouble is a home-made one with the "low-medium-high" type of rotary switch to be found on electric cookers.

Have plenty of cable available, for in some small factories it is quite likely that power points will be relatively few or inconveniently situated for your needs. For portability, our own cables are in 10 and 15yd. lengths.

And now about procedure. The first thing to do after contacting a sponsor is to discuss exactly what is required. Listen to what he needs, and to any ideas he may have; he may not know how to make a film, but he *does* know what he wants the finished film to show.

We have found it best to stress that 8mm. films cannot usefully be shown to audiences of more than 50 or 60, and that the provision of tape-recorded commentaries is not as easy as it sounds; nor will they be very successful unless linked with the projector, which more often than not would not be possible. It is advisable to point out that a few carefully-worded sub-titles are, in the long run, much better and less troublesome.

When interviewing the sponsor make quite certain of the audience the proposed film is to cater for; whether it is to be used (a) for training new recruits in aspects of work in the factory;





The hand of the artist puts in detail in a watercolour sketch. To bridge continuity gaps in the sequence showing the making of the sketch, the shot of the brush being dipped in the palette was cut in a number of times. This shot was run off on the end of a reel. When only 2 or 3ft. remain on a spool it is a good plan to use them up on continuity shots of this kind, rather than risk the film running out on a vital shot.

(b) for showing to small groups of potential purchasers of the firm's goods; (c) for illustrative purposes at lectures given by a representative of the company.

If the film is to be used for training purposes within the firm, then obviously the stress must be on how the product is made. If any non-mechanical processes are involved, slow-motion shots might well be required. For a sales film, however, the emphasis will usually be on the care taken in manufacture and laboratory testing on research work.

On the other hand, a film intended for lecture purposes could well be a combination of the two. It is no use just making "a film"—you must know for whom it is intended so that you can angle the production accordingly. But whichever type is required, resist the temptation to introduce any attempts at comedy—they're almost certain to misfire.

A film to be used for training employees must be kept simple; it should not be complicated by shots purporting to show the wrong way of carrying out an operation. If there is a right way, then show it—twice if necessary—and leave it at that. Show the wrong way and there is the danger that the trainee will remember it better than the correct one. Never hesitate about showing difficult operations twice in a training film—once from the front or side, and again (if possible) from over the shoulder of the employee so that the apprentice can obtain a workman's-eyeview.

Early in the preliminary discussions it is best to stipulate that all filming should be done outside normal working hours—on a Saturday morning, or in the evenings. Such an arrangement works both ways: the sponsor's normal flow of production will not be interrupted, and you won't have to take any time off from work in order to make the film! The sponsor would have to pay his employees overtime, but he will be prepared to do that if he wants the film badly enough.

Running time of the film is important.

John Mills (well-known for his appearances in ITV children's programmes) paints in egg tempera. In the second shot he is seen painting on glass—a gimmick used to introduce a little variety in an 8mm. film on the use of artist's brushes.

A training film might last only four or five minutes, while a sales film might be twice or three times as long. Experience has shown that 12-15 minutes is about as long as one can expect an audience to maintain maximum interest; after that their powers of concentration will begin to flag, although you could perhaps loosely hold their attention for another 10 minutes or so. But it is important, especially with the documentary film, to capture the mind of the audience when their powers of concentration are at their highest, and so every effort should be made to keep every production to within 15 minutes or even less.

If the sponsor's ideas are such that the proposed production would run for a greater length of time, the best way out is usually to break it into two or more films, each complete in itself yet so arranged that, if necessary, they can be shown one after the other. As envisaged by the sponsor, a factory training film undertaken by the writers would have lasted half an hour, but a visit to the factory showed that the film could easily be broken down. The result was three training films, each dealing with a separate section of the work, running eight, nine and 15 minutes respectively.

Sponsors are naturally interested in costs! It is quite impossible at an early stage to give more than a rough estimate, and in arriving at a figure it is advisable to estimate for 100 per cent. wastage in film stock. The cost of photofloods should not be overlooked, nor the cost of travelling, nor the hire of—say—a wide-angle lens which may be required during shooting. Planning for 100 per cent. wastage in film stock is not excessive; indeed, in our experience this is the average. (Remember that a batch of titles, when processed, might turn out to be slightly off-centre!)

Here is the cost of the three training films mentioned above:

	£	s.	d.
14 reels of Kodachrome at 26s. . . . .	18	4	0
28 photofloods at 2s. 9d. . . . .	3	17	0
Printed title cards . . . . .	12	9	0
Travelling expenses . . . . .	9	0	0
<b>Total . . . . .</b>	<b>34</b>	<b>19</b>	<b>0</b>

At the time these films were made, Kodachrome was 26s. per reel, so there would now be a slight reduction on costs there; in addition, some of the photofloods were still in use when the films were completed and were "carried over" to the next production. The cost of title cards was heavy because 40 of them had to be done. Since then, however, we have discovered the firm of Ernest Baker (Lettering Artist) Ltd., of London, whose rates work out much cheaper. Running as they did for eight, nine and 15 minutes respectively, the overall cost of the films to the sponsor was slightly more than £1 per minute.

The following is the cost of a 14-minute film dealing with shop and window displays:

	£	s.	d.
8 reels of Kodachrome .. ..	10	0	0
12 photofloods .. ..	1	13	0
Printed title cards .. ..	7	5	3
Travelling expenses .. ..	9	0	
<b>Total .. ..</b>	<b>19</b>	<b>4</b>	<b>3</b>

This film originally ran for 16 minutes, but at our suggestion the sponsor agreed to cuts being made of a number of inanimate displays. Only 12 photofloods were purchased because eight were still in use from the earlier films.

Preliminary discussions over, the next thing is to visit the factory on a working day. Make sure you are conducted round by someone who knows what he is talking about, and if you can borrow any literature on the subject, take it away and read it up—even if it is only a catalogue. While on your factory tour, reconnoitre the lighting points to ensure that you have the right type of plugs and sufficient cable. Make plenty of notes on your visit and ask as many questions as you can. It is far better to ask obvious ones than to be a trifle uncertain afterwards.

A good test of whether you have absorbed it all is to go home and, with the aid of your notes, describe the processes to a total stranger and see if he understands them. You must always bear in mind that, although your film may appear quite clearly to you and to the sponsor, it *must also be understood by other people*. So if your total stranger cannot understand your description, pay another visit to the factory and get to know the process better.

The notes you make will, later on, be used in writing the script. If necessary, time some of the processes at the factory with a stop-watch, or do a mental count of the number of seconds a movement may take. *And make a note of the time.* This will be a great help in the future.

Next, prepare a treatment. Our own treatments give the proposed title of the film and then go on to describe what we intend to show in the production. They are generally written in the present tense, in almost a conversational style, with no literary frills, and seldom take more than a couple of pages of typescript. The treatment is sent to the sponsor, or his manager, who is asked to correct any errors in detail.

When the treatment is returned, a draft script is prepared. This draft includes: (1) shot number (titles and sub-titles are counted as shots); (2) description of shot (i.e., M.S., B.C.U., etc.); (3) detailed description of what each shot will show; (4) estimated length of shot in seconds; (5) estimated length of the film up to and including each shot in minutes and seconds.

The timing of the processes, done while visiting the factory, is useful for compiling items (4) and (5). Although such estimates can only be approximate, it is surprising how very near the total running time you can get. In timing sub-titles, reckon two words to a second and one second for each technical word.

A.C.W. APRIL

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The draft script completed, it is submitted to the sponsor. Any minor errors are put right, and a final script is prepared. A copy of this is sent to the backer as a matter of courtesy, but it should be emphasised that the point of no return has been reached and that once shooting begins there can be no departure from the script.

The more pre-planning you do before loading the camera, the easier it will be to do the job. You wouldn't build a house without first drawing up careful plans, and you can't make a good film of this type without first preparing your own blueprint, or script.

With many training films it is possible to shoot in sequence without bothering to take along a shooting script, although we prefer to work with one, since it is often convenient to shoot a number of scenes out of sequence with the same lighting set-up. But in any case, it is a great help if all shots are identified with the shot number in the script. To do this we carry a child's slate and a piece of chalk, and the slate, with the shot number on it, is held in



*These sable furs aren't for ladies' coats—they're for making artist's brushes. The close-up on the right shows the brush maker as he selects sable tails.*

front of the camera and photographed. This simplifies editing considerably.

Make sure that your lights are well out of viewfinder range. If they are kept fairly close to the subject, we have found that they have an ungracious way of creeping into the picture, even though they do not appear in the finder! (At least, that is what has happened with one well-known make of camera.)

With colour film, the lighting already listed won't go very far, so avoid long-shots as much as possible. If necessary, however, they can be made by using half-speed on the camera and boosting the lighting with one or two photofloods in ordinary lampholders hung from the ceiling. But there is always a risk of flare, and of course, there must be no important movement in the scene.

For mid-shots concentrate all your lighting on the subject and leave the background to look after itself. It will probably come out black, but this is of no importance in a training film and, if anything, serves to concentrate attention on the action.

It did not take us long to discover that the best way with exposures is the professional way, i.e., you decide on the exposure and then arrange the lighting so that the meter gives the requisite reading. There are times, of course, when there is no alternative but to open right up, but generally we like to work at f/4 or f/5.6 for all close-ups.

(To be concluded next month.)

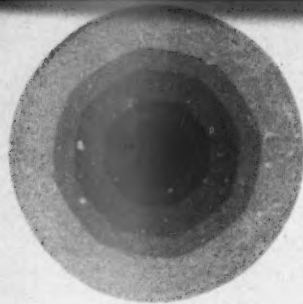


Fig. A. Photographic record of the actual aperture of a 1in. lens at different settings. Reading from the centre outwards, the concentric circles indicate  $f/16$ ,  $f/11$ ,  $f/8$ ,  $f/5.6$ ,  $f/3.5$ ,  $f/2.8$  and  $f/1.9$ . The spots are caused by microscopic dust particles on the lens.

## CHECK YOUR LENSES!

Errors in the aperture markings can be troublesome in a turret camera

By FRANCIS E. WILLIAMS, M.Sc.(Eng.), A.C.G.I., M.I.E.E.

I SUPPOSE a good many of us started our filming with a modest single-lens camera, and learnt the hard way how to get reasonably consistent results. Then we changed to a more advanced camera, probably with a lens turret and two or three lenses—and to our chagrin found that in some respects our results were not as good as they were with the old camera, particularly as regards consistency of exposure from scene to scene. At least, this was my experience, and it was some little while before the realisation dawned that it was in changing from one lens to another that the apparent change in exposure occurred. In fact,  $f/8$  on one of my lenses obviously didn't mean quite the same as  $f/8$  on the other two.

I should make it quite clear at this stage that my camera is not an expensive new model fitted by the makers with their own set of matched lenses. It is a rather well-worn pre-war Bolex, bought second-hand without lenses and fitted with three of my own choice and of different makes; and a careful check, by the method to be described in this article, showed that while the aperture markings are reasonably correct at the wider openings, considerable error creeps in as the diaphragms are closed down. Over part of the range two of my lenses are giving over-exposure by half a stop, and the third is under-exposing by almost a full stop, resulting in a possible jump of one and a half stops in switching lenses.

### Not to be Wondered At

Perhaps such errors are not surprising when one considers the small physical dimensions of these diaphragms, the manufacturing problems involved in constructing and calibrating them, and the effects of wear. The purpose of this article is not to criticise the lens makers, but to show how comparatively simple it is to make a check of the aperture scales of one's own lenses. Once the errors are known they can be allowed for in subsequent filming.

First of all, what exactly is meant by the  $f$  number of a lens aperture? In the case of a thin single lens with a circular stop in front of it (Fig. 1a), it is simply the ratio of the focal length of the lens to the diameter of the stop. Thus, a 1in. lens with a stop of 0.2in. diameter has an aperture of  $f/5$ . With this lens focused at infinity, it will be 1in. away from the film. If we point the camera at the sky, and put an eye (supposedly very small) in the plane of the film and look towards the lens, we shall see a circle of light apparently 0.2in. diameter and 1in. away. Equally well it might be 2ft. in diameter and 10ft. away—our single little eye could not tell the difference.

### What is the True Aperture?

When we come to a complex modern anastigmat, made up of a number of individual lenses, some cemented together and some spaced apart, and with an adjustable stop or diaphragm somewhere in the middle, the question arises—what is the true aperture?

In the triplet type of lens shown in Fig. 1b (typical of many large-aperture cine lenses) parallel rays from a distant source are brought to a focus at P, and only those rays entering the front glass between the limits A and B are able to pass through the diaphragm opening CD and so contribute to the image at P. The  $f$  value of the lens is defined as the ratio of the focal length F to the diameter AB (and *not* the ratio of F to CD).

This isn't helping us very much because, due to the small physical dimensions of cine lenses, neither F nor AB is easy to measure accurately. But fortunately, all that really matters to us is how big the opening looks to our little eye located in the plane of the film at P. In other words, it is the angle included by the cone of rays EPF that we want to know.

### Comparing Diameters

Looking at it another way, if we extend backwards the paths of the boundary rays PE and PF to meet at X and Y an imaginary plane which is at a distance F from P, then we shall find that XY is equal to AB, and the  $f$  value may therefore be expressed as the ratio of F to XY. This is the same thing as saying that the complete lens is equivalent to a single lens of focal length F and of diameter equal to XY.

There is another factor, with which we need not be concerned here, and that is the loss of light due to reflection at each of the air-to-glass surfaces. When we compared the compound lens with the single lens by pointing the camera at the sky and putting an eye in the film plane, we were only comparing the *diameters* of the apertures. But the circle of sky seen through either lens will be a little less bright than if we were looking simply through a hole, and in the case of the multi-glass lens the loss may amount to as much as 40 per cent. However,

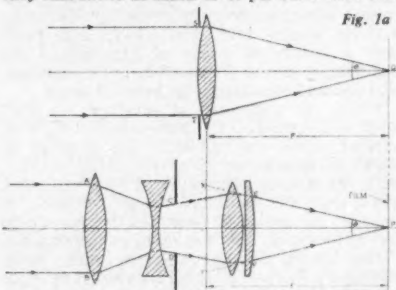


Fig. 1a

Fig. 1b

The single lens in Fig. 1a and the compound lens in Fig. 1b have the same focal length F if they give the same size image of a distant object. They have the same aperture if the cones of rays SQT, EPF have the same included angle (and then also  $ST = AB = XY$ ).

as all our lenses are likely to have similar losses, and we are only attempting here to compare one lens with another, we can ignore the fact that they all transmit less light than a theoretically perfect lens.

And now, how can we measure the aperture of an actual lens; or, in other words, how can we find the angle of the cone EPF? If the rays emanate from a small source of light at a great distance away, they will be brought to a focus at a very small point P on the film (forming there a very tiny image of the source). If we were to make a pinhole in the film exactly at P, the rays would all pass through and emerge as a divergent cone of rays of the same angle as the convergent cone EPF.

We now have a pinhole camera, and we can use it to throw on a screen or a photographic plate a sharp magnified image of the aperture as it appears when viewed from P (Fig. 2). The ratio of the distance from P to the screen to the diameter of the image is the  $f$  value of the lens, and we do not need to know anything about its focal length. Thus, if the image diameter is 3in. at a distance from P of 12in., then the aperture is  $f/4$ .

In practice this method works out very well. Our

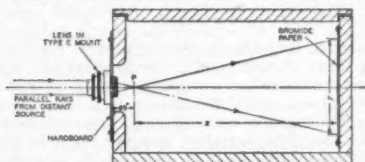


Fig. 2. The lens testing box. Parallel rays entering the lens pass through the focal point P and form a magnified image of the aperture on the bromide paper. The  $f$  value is given by  $x/y$ .

hypothetical pinhole in the film lets through the whole bunch of rays, and as there is then nothing left for the opaque part of the film to intercept, the film can be dispensed with altogether, and we don't actually need a physical pinhole at P.

The size and distance of the light source needs some consideration, the ideal of a point source at infinity being somewhat impracticable. If the source is too large (or too close), the image of the source at P can no longer be considered to approximate to a point, and we get the effect of having made the pinhole too large; the image will be well lit, but ill-defined at the edges, and difficult to measure accurately. At the other extreme, if the source is too small (or too far away) the image will be too dim.

#### Reasonable Compromise

Using a tungsten filament source (such as a projector lamp), a reasonable compromise is obtained if the distance from the source to the lens is 200 to 300 times the diameter of the source. This means that we can use a normal cine projector, since, viewed from the screen, it appears as a source of light of the diameter of the front glass of the projection lens; this is of the order of an inch or so, and so we can use it for our purpose at a distance of about 20ft. Alternatively, it can be used at a closer distance by masking down the projection lens; or, better still, by removing the projection lens altogether, when the source size becomes that of the gate aperture. The 16mm. gate is of suitable size at about 8 to 10ft. distance.

Measuring up the image diameter direct can become a bit tricky as the lens is stopped down, since at the smaller apertures the diaphragm opening changes from a circle to an octagon or a hexagon (depending upon the number of leaves in the

diaphragm), and it is then necessary to estimate the diameter of circle that would have the same area. This is made much simpler if the images are recorded photographically on a sheet of bromide paper which, after development, can be measured up at leisure.

As I wanted to check and calibrate four different lenses, I found it worthwhile to knock up a very rough but fairly rigid wooden box (as in Fig. 2), of inside dimensions about 12in. long by 7in. wide by 7in. high, with a loosely fitting lid. The lens under test was mounted in the middle of one end (held in a 1in. hole cut in a piece of hardboard with a carpenter's bit, the edges of the hole being left rough so that the fibres gripped the threads of the C mount) and the sheet of bromide paper drawing-pinned flat against the opposite end. With the 16mm. projector (minus projection lens) set up 9ft. away, the exposure required to produce a circle of pale grey was about 10 seconds (for the 25mm. lens).

#### Increasing Density

All the diaphragm settings for one lens were recorded on one sheet of bromide as a set of concentric circles of increasing density (as in Fig. A) by arranging that the successive exposures increased in a logarithmic progression, each exposure being about 1.4 times the previous one. Thus, if the first exposure (at the full aperture) is 10 seconds, the exposure needed for the next aperture is 14 seconds. But this area of the paper has already received 10 seconds exposure in recording the first exposure, and so only a further 4 seconds exposure is needed for the second; and so on. The actual exposure to be given for each diaphragm setting can best be set down in table form, as follows:

Diaphragm setting	Total exposure required	Actual exposure to be given
Fully open	10 secs.	10 secs.
1 stop down	14 "	4 "
2 stops down	20 "	6 "
3 stops down	28 "	8 "
4 stops down	40 "	12 "
5 stops down	56 "	16 "
6 stops down	80 "	24 "
7 stops down	112 "	32 "

It is characteristic of this set-up that, although the image size is affected only by the  $f$  value, the image brightness is affected by focal length. In fact, the brightness is proportional to the square of the focal length (since the longer the focal length, the bigger the diameter AB, and hence the more light passing through the lens to form the image). So, if 10 seconds is the correct starting exposure for a 25mm. lens, the starting exposure for a 10mm. lens will be 62.5 seconds; and for a 50mm. lens, 2.5 seconds.

#### Surprising Results

Although the box can be of rough construction, the dimension from the face of the hardboard lens mount to the centre of the bromide paper must be measured carefully, to an accuracy of about 0.05in. Then for a type C mount this distance, less 0.69in. (the standard distance from lens flange to focal plane), gives the dimension  $x$  in Fig. 2.

The results of my tests were quite surprising. All my lenses agreed reasonably well at the larger openings, but as they were stopped down discrepancies appeared. At an indicated  $f/8$  the three lenses I was using on the Bolex were actually giving  $f/10$ ,  $f/7$  and  $f/6.5$  respectively, which accounted for much of the unevenness of exposure I had experienced. The worst offender turned out to be the most expensive of the three (and optically a very good lens), and is the one that has nicely-spaced click

(Continued on page 1144)





Philip Grosset films the nursery class for "Marlborough House," which cost £101 15s. 8d., made up as follows: 900ft. of 16mm. Kodachrome, £26 3s. 6d. (Marlborough House was allowed a discount by the suppliers); tape, £2 5s.; sound recording, £29 19s. 6d.; titles, lamps, travelling expenses, etc., £8 18s. 4d.; two sound prints, £34 9s. 4d. (this figure also represents a discount allowed the sponsors because of the nature of their activities).

## Look! No Script! (And in one case, no tripod)

The story of two films which broke the "rules" yet achieved a triumph.

NO amateur sufficiently interested in his hobby to read something about it can fail to know that almost all writers on movie making are united over the need for a script. Shooting off the cuff, he is told, makes for a shapeless, scrappy film. Yet here are two films, *Marlborough House* by Bristol Cine Society, and *Could This Be You?* by Planet Film Society, which were shot without benefit of script and even so gained A.C.W. Oscars.

Almost all writers, too, advise the use of a tripod if seriously intentioned films are contemplated. *Marlborough House* is as purposeful and serious intentioned as you could wish, but very seldom was a tripod used in its production.

How, then, did these two films get away with it, and what were we thinking of to reward such flaunting of the "rules" with the highest awards? To answer the second question first, we don't think of the mechanics of production when we view a picture. If the mechanics obtrude so that one can't fail to be aware of them, then it is not a good picture. If we are conscious of the jerkiness of the image or if the film is scrappy and inadequately constructed and developed, then naturally one blames lack of a tripod and lack of a script.

But if it flows steadily and easily despite these

omissions, then clearly they cannot be regarded as a fault. One moment, though. Wouldn't it have been better had a proper script and a camera support been used? Probably not, for they might have inhibited free range of expression and movement; and if this question does not occur to you when you see the film, then obviously the handling was as good as it could be.

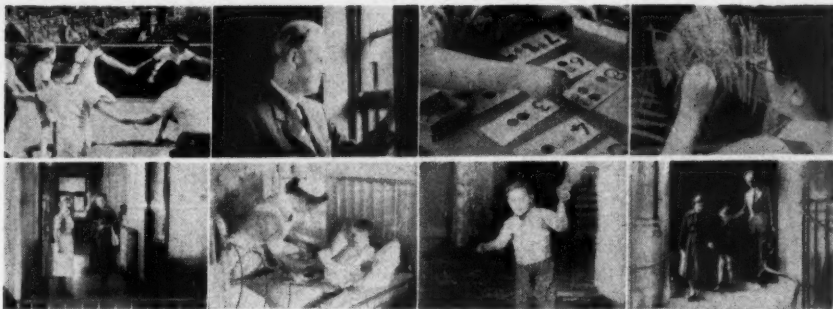
Note this, however: even if a subject cannot be fully scripted, you court disaster if you tackle it without sufficient experience behind you, if you are not fully alive to the ways of securing continuity, and if you have not cultivated a visual memory so that you are able to remember what you have shot and can thus know what to shoot next to match up with it. Both Bristol and Planet are firmly established as producers of highly successful films. Both had gained Oscars before *Marlborough House* and *Could This Be You?* appeared on the scene.

Another interesting similarity is that both films were sponsored. The Parent Teacher Association of Marlborough House, the Bristol Occupation and Industrial Centre for children too mentally backward for admission even to special schools, met the society at a round table conference. Bristol explained the position as they saw it: a 12-minute sound film in colour would

Among the most poignant scenes in "Could This Be You?" are those showing parents visiting their children in hospital. Bold close-ups of the young patients in the wards and at play also contribute powerfully to the appeal.







Top row: "Marlborough House"—The M.H.O. gazes at the children on the lawn below and introduces himself in a lip sync sequence. Then the film describes activities at the centre.

Second row: "Could This Be You?"—Mother waves goodbye to the young patient, who explores the wards during his stay in hospital and leaves after having made many friends.

cost about £100; they needed to have a clear idea before they started as to why they were making it and what audiences were aimed at. Finally, although all expenses were to be borne by the sponsor, they would want a copy of the film for their own use.

The crucial problem was: how would the children react to them? The slightest suggestion of making a show of mental retardation would, of course, be odious. Mr. Morton, the Mental Health Officer, reassured the Society. The children loved having their photographs taken and were always delighted to see visitors. In the event, they were extremely co-operative and friendly. But it was no good telling them not to look at the camera, so the camera team either distracted their attention (the stills man was able to do good work here) or waited until they had lost interest in the peculiar grown-ups who went around with a camera that made a noise.

By the time they were ready to shoot, Bristol knew exactly what they wanted to do: show the positive things that were being done at this centre (one of the most advanced in the country) for the mentally handicapped and so educate the public into treating them not as outcasts but to accept them as members of the community. Planet's terms of reference were to educate the public in the work done by the Queen Elizabeth Hospitals' Children's League and to persuade them to contribute to it. The League provides funds for some of the extras not supplied by the National Health Service—toys, books, television and recently, one of the most modern hydrotherapy pools in the country.

*Could This Be You?* sprang not from a script but from a narrative written after members had been shown round one of the hospitals. John Yeomans had the idea of a small boy describing how he went to hospital, the things he saw there, the friends he made and the use to which they put the League's gifts. And against the narration he jotted down the locations. Even this, however, had to be somewhat nebulous at first, since there could be no orthodox shooting script for most of the scenes inside the hospital. These would have to be fitted in when and where the hospital

routine would allow; nor could the team hope to go into much detail, for the staff were too busy with their own jobs.

After much re-writing and tidying up, the narration was sent to the League and the Matron for approval—and then was rewritten all over again. The commentary for *Marlborough House* (written after the visuals had been edited) suffered similar vicissitudes. "What a nightmare it was," says Philip Grosset, whose guiding hand is seen throughout the entire film. "First I wrote the start of it, then Mr. Morton carried on from there. Then I rewrote what he had written. Then he wrote some more and I wrote some more. Then I rewrote what he had written, and he rewrote what I had written. Then Ken Pople and Fred Lorenz rewrote the whole thing. All this took weeks, but finally we managed to produce something that satisfied our sponsors and ourselves."

#### *Could This Be You?* begins:

"Everyone seemed pleased to see me when I went back to school. I had just been away for four weeks, and they all wanted to hear what I'd been doing. Have you ever had tummy-ache after a party? Well, that's what I thought I had, but when I woke up next morning it was still there, and Mummy thought I had better stay in bed. The doctor came to see me, and he said I should see another doctor at one of



The cameraman concentrates on the faces of the girls as they take part in country dancing. ("Marlborough House.")



Intent on what they were doing, even the lights did not disturb the young subjects of "Marlborough House," and absorption in play over-rode interest in the camera.

the Queen Elizabeth Hospitals for Children. He gave Mummy a letter to take with us. . . ."

The scene set, the film describes the adventures of the young patient and of the friends he makes. For example, we see a small girl being X-rayed. The team arrived with no firm idea of what they were to shoot, but the radiographer went through the motions for them, then while the team set up the lights, Yeomans knocked off a shooting script, and in half an hour they were ready.

Although Bristol had no script, they did have a synopsis based on a list of activities the sponsors wanted included. They decided to start with some music ("I have no confidence in 16mm. projectionists," says Grosset, "and wanted to give them time before anything important was said to discover that they had not plugged in the speaker"); so they began with a children's percussion band on the lawn. Then Mr. Morton is seen turning from the window at which he has been watching the players (the music dies away as the window is closed) and introduces himself, speaking directly to the camera.

This very short lip sync. sequence was post synchronised. Thereafter we catch only two glimpses of him, the rest of the film being in effect a conducted tour of the centre. The original intention had been to return to him at the finish,

but the Nativity play, performed by the children, seemed a better ending. The final shot of the film is a tilt down to the Babe in Mary's arms—one of the few shots in which there is any camera movement—but Grosset confesses that he had no idea what to use it for when he took it.

Mention of camera movement brings us back to this no tripod business. A tripod would have proved an encumbrance, for the cameraman had to seize his opportunities as they came. (Nothing in the film is acted; the full extent of the producers' fashioning of incident was the occasional re-arrangement of action out of doors or by a window.) He just got as close as he could and waited.

If the camera is steadily held, the absence of a tripod is rarely objectionable in close shots, but it is necessary for long and medium shots. Grosset *did* use it for these, then put it aside—and found later that two of the best shots in the film had to be scrapped because it was clearly visible in the background!

A typical synopsis entry reads: "Teacher of deaf. Teacher, patient and equipment. Educational psychologist. Group discussion in progress with tape recorder." No attempt was made to break this down until the team saw for themselves what went on; but during filming they took

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### "Can't You Get Any Nearer?"

"The Queen is going to pay a visit to the hospital. Will you please take some shots and work them into the film." That was the request made to Planet F.S. when they were engaged on the production of "Could This Be You?" "We were both delighted and terrified," they say. Delight was sharpened when, after the briefing by the chief press representative, they found they would have a virtually free hand. On the day, one cameraman stationed himself in front of a group of nurses. Enter a detective. "Who are you? What are you doing here?" The cameraman became incoherent. The detective continued inexorably: "You can't stand there. Nobody will be able to see a thing. Can't you get any nearer?" Who says amateurs are always at a disadvantage in filming functions of this kind?

# ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S., F.B.K.S.

**Animated About Viewers** Ordinarily I use a professional 16mm. Acmiola for editing.

It gives a clear, sharp picture only slightly marred by vertical ghost because it has an intermittent motion but no shutter. The other day, however, it was not available, so I asked a dealer friend if I could borrow an amateur animated viewer. I tried nearly all those on the market, and couldn't find a really efficient one.

Even a model costing nearly £40 and bearing a famous name failed to give a reasonably sharp picture. In this machine, as with several others, there was nothing to keep the film in its proper focal plane when it was not under tension during winding, so that just at the moment when one wanted to examine a single frame, the darn picture went right away out of focus. Machines having punches to mark the edge of the film failed miserably to work because, owing to bad design, the film did not offer sufficient resistance and was merely pushed aside by the punch. There have been better machines in the past, but they have been rather expensive.

And all the designs slavishly follow the same principles. It's about time a clever designer looked at the problem with a fresh eye and produced something both efficient and realistically priced. It should be far from impossible.

**Really Painful** It can be very painful to be a professional who retains a keen interest in the amateur cinematographer, because there is such a world of difference between the two standards of film making. The fact is that in thirty years the vast majority of amateurs have made no appreciable advance towards an adequate knowledge of basic film making technique. The other evening I sat through an amateur film in such misery of apprehension of what unhappy thing would come next that I experienced real physical pain about my diaphragm. Yet I heard quite a few of the audience say how good it was.

On another occasion I was present when two quite eminent members of the amateur movie world judged a film competition and chose one of two films on the same subject because of the alleged superior imagination of the producer in using his baby and himself in an introductory sequence and the "clever" way in which he made the transition. According to my standards, the gimmick was not a very good one and the transition crude.

The best constructed film was placed fourth, yet it came to life in a way that the two prize-winners entirely failed to do. So did the third film. I wonder why the judges were so blind to the things that really mattered. Are most amateurs blind to them, too?

I have often advocated that film producing  
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clubs should spend part of their time viewing and discussing outstanding professional and historic films, as the film appreciation societies do exclusively, but a recent visit to a club which does combine these functions has led me to realise that there are snags even in this. I saw some of the club's own films and listened to a discussion about a professional picture, and in both I could not but be aware of too much preoccupation with fiddling detail and too little realisation of the larger issues. Their rather narrow outlook on film making had coloured their attitude to film art as a whole. Nevertheless, I still think the idea a worthwhile one, for it could make for an improvement of what are deplorably low standards.

**Whistle and Bustle** I recently spent two happy evenings with clubs to whom I went to give a talk. At Watford I found that they start with cups of tea. As they explained to me, a friendly bustle at the beginning tends to prevent the formation of cliques, creates a comfortable atmosphere for newcomers, allows late arrivals to creep in (more or less) unobserved, and practically ensures that the speaker has a full audience from the start. The advantage to the lecturer is that he is able to whet his whistle before he gets cracking, and does not have to put up with a horrible break-up half-way through the session just as he has got interest worked up.

At Potter's Bar, fifteen minutes before I was due to start talking, nobody had arrived. Then things happened with lightning speed. As members came in, they forthwith buckled down to their various jobs. One set up a tape reproducer, two others a projection stand and projector, and collected the films; a fourth erected the screen; others shot the rows of chairs into place.

I was commenting on this pleasing business, when the chairman tapped me on the shoulder, reminded me that it was time to get going and, right on the dot, was introducing me. Then I was well into my stride, feeling the keen pleasure of any performer who knows he has a responsive audience. And responsive indeed it was, with questions and discussions and argument. Everyone joined in, the ladies propounding some of the most interesting posers. In fact, they had me hard at it until after 10.30 p.m., when I had to drop the chopper because of the distance I had to drive home. But I like it that way.

**Non-Magnetic** Just a small point, but if in editing a magnetic recording you wish to hold two lengths together temporarily, you will find brass wire paper clips very useful, for they do not affect the stored magnetism of the track.

**'Arrowing** Having seen an animated diagram film explaining its principles, a man bought a convector heater. Next day he went back to the shop and complained that something was wrong with it, for when he switched on no little arrows came out.



Arco CH8 Tricomat, with variable shutter, coupled built-in exposure meter and zoom viewfinder; 13mm., 38mm., and 65mm. lenses. (See "So Many Different Japanese Cameras".)

## 8mm. Topics

By DOUBLE RUN

A CORRESPONDENT wants to know how to focus the  $\frac{1}{2}$  in. Serial marked 12in., 18in., 3ft., 10ft., Inf. at distances between 4ft. and 9ft., the instruction book for the camera being silent on this matter. A focusing lens can be set at any point between the marked distances, so if you want to focus at between 4ft. and 9ft., you just set the focusing ring between these markings. It is fairly simple to work out where 6ft., for example, would be, by noting how the marked distances are spaced out.

Depth of field tables are given in most good reference books and in the *Amateur Cine Diary*. Incidentally, I understand that the data section of the latter is now being revised. Are there any alterations you would like to see made? I, for one, would suggest replacing the complex exposure chart with something simpler—perhaps one on the lines of the chart normally supplied with Kodachrome. And I would welcome a few line drawings to clarify some of the data.

Another correspondent would like an inexpensive telephoto adaptor for his Zeiss Movikon. He regards the German Cassar 1 $\frac{1}{2}$  in. f/3.5 lens as very attractive in price and performance and wonders whether suitable converters are available for use on his camera, or if I can suggest some method of adapting other lenses to the Movikon. I'm sorry I can't. Zeiss supply their own attachments, of course, but since my correspondent would need to use them relatively seldom, a cheaper alternative would be useful. Have you any suggestions to offer?

Several readers have inquired whether the Hudson Previewer I mentioned in the December issue is available in this country. As far as I know, it is not, but presumably the manufacturers have the matter in mind or they would scarcely have sent me details. However, the Cinevue viewer, made by Cine Accessories of Brighton, is somewhat similar, although it has no built-in lamp.

### DAREN'T GIVE A SHOW!

A READER complains that he cannot give 8mm. shows because, every now and then, his projector loses both loops at perfectly good jointless parts of the film. Rubbing salt into his wounds, he adds that he has used 9.5mm. for many years without a hitch, but simply dare not give a show on 8mm. I doubt if anyone could diagnose the

trouble at a distance. I would have recommended the dealer who supplied the equipment as the obvious person to turn to, but said dealer having retired from business (no comment) I can only suggest contacting the importers. Uneven film slitting *might* be the cause, but this would be fairly obvious and is rare nowadays. Anyway, it is quite a feat to lose both loops. I use the same make of projector as my correspondent, but have never experienced this trouble.

### DIRECTED BY A DONKEY!

"Joey Leads the Way. A Beacon Productions Film. Directed (largely) by Joey." So run the credits on this recent Movie Pak about a small donkey who resists the efforts of two children to wash him and nobly rescues a little girl from the well to which she has returned for more water. The very young, for whom it is intended, should enjoy it hugely.

The unsophisticated story (Joey breaks free from his rope immediately the girl falls into the water, even though he could neither see nor hear her) is put over with professional expertise, and it is interesting to see, for example, how the audience is made to anticipate what is coming next. A C.U. of the donkey almost kicking a bucket over precedes one of his succeeding in doing so, and shots of the girl stumbling prepare us for her fall. This is sound psychology, for children need—and delight in—direct pointers of this kind. At Saturday morning matinees you will hear them yelling warnings to the hero.

I have one complaint: as it was originally a sound film, *Joey Leads the Way* has to be projected at 24 f.p.s., and my Eumig P8 will not run at this speed, so action was slowed down and there was little feeling of excitement even when the runaway donkey led a horde of children right through the picnic tea about to be enjoyed by a very superior lady (rather too superior to

### So many Different

THESE Japanese cameras certainly get around! I have already heard from proud users of the Arco camera in Hong Kong and India, and now comes a letter from Mr. Ronald Gee of Nairobi, who tells me that the Arco 803A Technica costs £118 there, and that a newer model, the CH8, is selling at £52 10s. This has three f/1.8 lenses (the wide-angle a fixed focus), a variable shutter and coupled built-in exposure meter. The exposure meter gives a reading for a given film speed in the zoom viewfinder according to how the shutter is set (i.e., full, half, quarter or one-eighth open) and one sets the lens accordingly. Direct through-the-lens focusing is available.

Mr. Gee sent me some mouth-watering advertisements from Nairobi papers offering a complete 8mm. cine outfit (turret-head Crown 8T3 four-speed camera with three f/1.8 lenses, Mitica projector with 8 volt 50 watt lamp, 40 x 30in. glass-beaded screen and Minette editing viewer) for—guess what?—£46 15s. He himself, like my earlier correspondents, owns the Arco 803A. "I like it," he says, "because I can

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be very convincing) and her husband.

How would you have filmed the donkey? The difficulty would be in keeping the camera close enough to him. If you started with him fairly close, the chances are he would shoot out of picture almost at once. If you began with him some way off, much of the impact would be lost, and a series of such shots would become very repetitive. So the cameraman tracks along beside him, presumably in a car, and so manages to keep the camera really close and yet sustain the impression of speed as the background whirls past. He varies his set-up, too, moving in, as the sequence progresses, from M.S. to C.S. and C.U.

A few sub-titles cover up the absence of sound very effectively. The film starts with spring-cleaning; mother brushes the carpet (laid on the lawn), the girl sweeps out her doll's house (also in the garden, presumably to simplify filming, since this way all the scenes can be exteriors) and a sub-title explains: "But Joey's one of those people who just don't like washing." Then we get our first view of him, rolling in the mud.

This sub-title arouses interest without giving the following shot away. (How many amateurs would have evolved something like "Donkeys enjoy rolling in the mud"!.) It establishes his name and introduces the theme of the film, which ends, very appropriately, with a shot of the children (including the rescued girl) and Joey watching some horses being cleaned up, and the sub-title: "But Joey doesn't have to be washed—not if he doesn't want to." Mostly, though, the sub-titles explain what someone is saying, and the dialogue is skilfully arranged to bring out the character of the speakers; e.g., we learn almost incidentally that the little girl is always dawdling.

It would be interesting to know where this film came from. Obviously shot in the English countryside, it makes a refreshing change from

## Japanese Cameras

insert my Yvar f/2.8 75mm. lens in the turret head merely by removing one of the other lenses. There is no need to remove the remaining lenses or viewfinder, and the long hood on the 75mm. does not interfere with the 38mm. or 13mm. lens."

He finds the definition of all the Arco lenses exceptional, except for the wide angle at full aperture; but since it is fixed focus, he is not unduly surprised by this. He has exchanged it for a Zounow f/1.9 lens which focuses down to 7½ in., and claims that he gets first class definition at full aperture with it.

"Out here," he adds, "we are lucky to be able to see so many different Japanese cameras—and a few American ones, too. But you gain in the United Kingdom in the variety of 8mm. colour film available." He was recently able to try out Gevacolour and Agfacolor, liked them both and was particularly impressed by the latter's speed. As for Kodachrome (the only stock at present available): "No complaints whatever—it has served me well, but competition keeps the manufacturers on their toes."

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the familiar American import. There might, I suspect, be some truth as well as humour in crediting the direction to Joey. It is the editor who largely creates his performance: a C.U. of a rope snapping, following one of Joey pulling (or more probably, being pulled), suggests that he broke it, and so on.

The director seems to have had some trouble in persuading him to charge through the picnickers, for there is only one shot (M.S.) of the donkey about to approach the picnic party, and then we get cutaways to a series of close shots of the picnickers throwing up their hands in alarm and children's feet charging through the food. But the technique of suggesting what cannot be shown succeeds reasonably well. It is surprising that amateurs do not use it more in films on their pets.

One instance of poor cutting—the only one I noticed—provides an object lesson. A shot of a boy calling his friends (towards the camera) is followed by one of them leaving their game and running to him (away from the camera). Though he appears in the background of the second shot, I did not notice him at first and, expecting to see the scene as he saw it, I could not understand why his friends seemed to be running away from him. Either he should have been excluded from the second shot (but this would have entailed the use of a third shot to show them joining up with him), or his head and shoulders should have been in the immediate foreground. Either way, the children would run towards the camera.

No child is going to worry about the few very slight continuity jumps, caused, I do not doubt, by lack of co-operation from Joey. This is a film that can most certainly be recommended for very young audiences, and—as I have tried to show—their elders can learn from it. Economy note: you get a whole reel of film for your money.

## CLOSE-UPS WITH ONE LAMP

I HAVE been exposing some Gevapan Ultra indoors and have been surprised how difficult it has been to secure really contrasty lighting effects. Even when I used only one photoflood placed well to the side of my subject, the shadow area on the face came out much lighter than I had expected. In the end, I had to place the lamp at about 90 deg. to the camera-subject line to secure the effect I wanted.

The reason, of course, is that Gevapan Ultra is a much "softer" film than the slower stocks and so requires much more contrasty lighting to produce a pleasantly balanced effect. This can be an advantage when working indoors with rather few lights; indeed, despite all the advice found in the textbooks, very pleasing close-ups can be obtained with only a single lamp.

It is rather a shattering thought that Super Anscochrome colour stock is the same speed as Gevapan Ultra, if given normal development, and twice its speed if given special development; and Ferrania b. & w. 8mm. film, so I understand, is twice this speed again (i.e., Weston 400). I hope we'll be seeing it soon.

IIII



Fig. 1. Cue-spots. Square and circular spots look the same either way up and are therefore ambiguous. Triangular spots, however, can be made to point out either (c and e) the track, or (d or f) the tape direction to which they refer.



## Solving Problems of Speech Recording

It is obviously best if synchronism can be kept automatically, but provided a number of conditions are satisfied quite good results can be obtained by running the projector and recorder independently of each other and adjusting the speed of the former by hand to keep the film in step with the sound. The conditions are these:

First, before recording—and if possible before playing back—the projector and recorder should be run for some time so as to warm them up thoroughly, since only if this has been done will they run at anything approaching constant speed. In cold weather, the warming up period may need to be quite considerable, say half an hour or so.

Secondly, the sound track must be compiled with the limitations of the sync. system in mind. It is advisable to design the track so that an error of two or three seconds will not be disastrous, although it is usually possible to get much tighter synchronism than this for short films or for sections of longer ones.

Thirdly, it is, of course, necessary to start correctly in synchronism; if the projector and recorder are not mechanically or electrically coupled, the method is as follows. Scratch a small mark in the corner of the last frame of black leader before the actual film, and make a similar warning mark to appear about 2½ seconds earlier. Then mark the tape by sticking a cue-spot on the back of it. Before recording or playing back, the tape is positioned so that this spot is opposite the replay head, and the recorder is switched on, but held in check by means of the pause button. The film is then started, and when the second cue appears on the screen, the pause button is released and the tape starts instantly.

If the recorder has no pause button, it will probably be better to thread up the film with a marked frame in the gate, to start the recorder first, and then to switch on the projector when the cue-mark on the tape appears; but since the speed of many projectors is liable to fluctuate considerably for a few moments after the film is started, this method is less accurate than the other which allows the film speed to stabilise first.

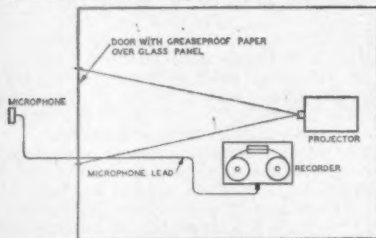


Fig. 2. Layout for speech recording: use of a door with a glass panel.

The first two articles in this series dealt with choosing a tape recorder and microphone characteristics.

By P. J. RYDE

Fourthly, unless the operator is extremely familiar with the film it is very important to have some sort of device which, though not itself correcting errors, indicates whether synchronism is being kept or not. This is particularly necessary if the sound track includes periods of silence or of music without speech, since during these there is little or nothing in the recording itself to indicate loss of synchronism, and quite a serious error can build up without the operator being aware of it.

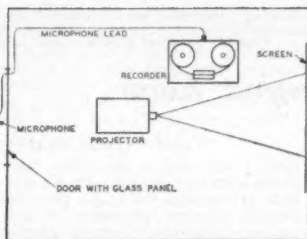
The cheapest method of visual indication is to stick white cue-spots on the back of the recorded tape to correspond with clearly recognisable points in the film, such as changes of shot. If synchronism is not being held, the time lag between the tape cue and the screen cue will indicate the extent of the error. It is obviously impractical to mark every change of shot, but the system is very useful for checking synchronism before a particularly tight part of the track. To avoid confusion, the cue-marks should be asymmetrical so that it is obvious to which track of the tape they refer. (Fig. 1).

A second system is to use a tape-driven strobe wheel illuminated by the projector beam, and synchronism can be maintained very accurately in this way. But the disadvantage is that, unless any error in projector speed is checked the instant it occurs, it is perfectly possible for the tape and film to be in synchronism although the strobe appears to move, or alternatively for the strobe to appear stationary although synchronism has been lost. Therefore, unless the film and tape speeds can be relied upon to remain constant once adjusted (which is rarely the case), the operator has to watch the strobe wheel the whole time, which is very tiring and makes the showing of sound films a nightmare.

A very much more satisfactory—though more costly—indicator is the Synchrondek, a test report on which appeared in *A.C.W.* for December 1959. This apparatus registers the sync. error on a dial graduated in seconds and thus enables the operator to tell at a glance whether synchronism is being kept, and if not, how bad the error is; it is not necessary to watch the dial the whole time.

We can now pass on to the making of the actual recording. If the sound track is to consist only of speech, or if music and effects are to be added later or are already on the tape, then the speech will be recorded on its own; we may begin by considering some of the problems connected with this. In fact, they almost all have to do with the placing of the microphone.

Fig. 3. Back projection method.



This must be in such a position that the commentator can speak into it conveniently while looking at the screen and his script. As explained last month, the microphone should be addressed frontally and it should be fairly close to the commentator, but not so close as to allow draught from his mouth to strike it, since this will cause distortion by producing freak increases of pressure on the diaphragm, and may also damage the microphone by causing condensation to form inside it. The ideal distance will vary with different commentators and microphones, but will probably be about 1½-2 feet.

To ensure a really clear speech recording, the quality of the commentator's voice and the acoustics of the room must also be taken into account. Hard walls and surfaces reflect the sound and give richness to a thin voice; curtains, cushions and upholstered furniture and open doors and windows tend to make woolly voices more pure and crisp. It is often possible to improve the quality of the recording a good deal by drawing curtains, opening or shutting doors, or moving the microphone to another part of the room; and it is well worth while taking a fair amount of trouble over this, since a recorded commentary is useless unless it is clear and distinct.

Often, however, the biggest problem of all is the elimination of projector noise because the commentary usually has to be spoken while the film is running to ensure correct timing. It is a mistake to suppose that recorded projector noise will be drowned by live noise during a performance, for the recorded noise will be coming from the loudspeaker in front of the audience and will be clearly distinguishable from the live noise which is coming from behind.

If it is necessary to have the microphone and the projector in the same room it will probably be impossible to eliminate unwanted noise altogether, but various things can be done to reduce it.

First, check that the table or stand on which the projector is placed is not causing undue resonance. If it is, put the projector somewhere else or try standing it on a rubber mat. Secondly, it may be a help to use a directional microphone (although these have the limitations discussed last month); the cardioid type will probably be best. Thirdly, it may be possible to construct a sound-proof case, or blimp, for the projector, and this is a good thing if you can manage it, for it suppresses projector noise during performances

as well. But the ease with which a blimp can be constructed varies considerably with the shape and size of the projector and the position of the spool arms. In some cases the blimp would need to be so colossal that recorded projector noise would be the lesser evil.

It is much better, if you can manage it, to have the projector and microphone in different rooms. An obvious, though rather unsatisfactory, method of achieving this is to project out of the window on to a sheet which is so placed that it can be seen by the commentator who is in another room.

A more convenient type of arrangement is shown in Figs. 2, 3 and 4. The basic requirement is a door which has a panel of clear glass in it. If you have or can improvise such a door, it should be possible to set up the equipment along the lines shown in the diagrams.

In Fig. 2, the commentator stands outside the door and sees the picture projected on to a screen on the opposite side of the room. If acoustical considerations make it necessary, the picture can be projected from outside while the commentator sits inside, but this is less satis-

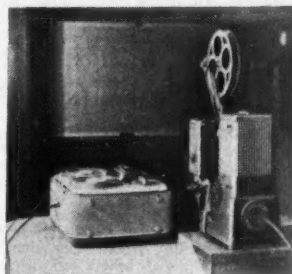


Fig. 4. Part of an alternative layout which does not require a door with a glass panel. The greaseproof-paper screen can be seen hanging in the open doorway.

factory because the glass panel is likely to be too high to make a convenient projection port.

In Fig. 3, a sheet of tracing paper, or greaseproof paper, has been mounted next to the glass panel, and the picture is back projected on to this. The commentator stands the other side, and, of course, sees the picture in reverse, but this is of little consequence. If the door is not very soundproof, the back projection system is better than the other, since it allows the projector to be farther from the microphone.

Fig. 4 shows part of a layout that may be a useful alternative if no glass door is available. The commentator is in one room and looks at a greaseproof paper screen hung in the open doorway of a room opposite. The projector is in this other room and the picture is back projected as before. The greater distance between microphone and projector which this layout allows may reduce recorded projector noise to a satisfactory level, but if not, blankets can be hung in the open doorway above and below the screen to suppress the noise still further.

It is desirable and often essential (e.g., if stroboscope, Synchrodek or loop synchroniser are being used) to have the recorder next to the

(Continued on page 1146)

# IDEAS

exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

## Holiday Filming Abroad

I SHOULD like to raise a small howl of protest about the advice given by Mr. Basil Smith of the Johannesburg A.C.C. to people taking an overseas holiday (February Newsreel). A competent photographer can make highly entertaining films of conducted tours. I should like to see the brochure which advertised two days in Copenhagen, but meant only from 6 p.m. to 9 a.m.

A telephoto lens ought to be used more often than any others, unless the operator is so thick-skinned that he doesn't mind going to within two or three feet of the natives and filming them—or else doesn't believe in close-ups. Why avoid obvious scenes that everybody snaps? What reason does Mr. Smith assume people have for taking these snaps? Surely those are the scenes that are going to be of most interest to one's audience.

I am bored by views of sunlight slanting across dustbins in sordid alleys, but can sit for hours in quiet ecstasy watching shots of the Eiffel Tower and Trafalgar Square and the Grand Canal and the Taj Mahal. People travel hundreds of miles to see them, and the back streets are deserted. Can 50,000,000 people, even at this late stage, be wrong? In fact, when I visit a strange town I always first look for the post card shop, to find out the things I should see.

Too late I have learnt the fallacy of the advice to keep the camera locked up for the first few hours after arrival in a new place, for again and again I have missed unrepeatable shots. The last straw fell on me some 15 months ago, when I arrived in Darjeeling. Kanchenjunga towered thrillingly above us, though at times a tiny cloud drifted across. I recalled those oft-repeated instructions, and decided to film the mountain after lunch. And when I came out one hour later, all had vanished in thick cloud which did not clear again during my stay. If only I had taken just one or two shots before the meal!

Nowadays, I come to a town with as much noise of shooting as if I were a Wild West film. Invariably I find that the things which delight me at first sight become commonplace a few days later, and I have no urge to record them—but I regret not having done so when I get back home. The usual is all too quickly accepted, but when one returns home it is again unusual. A London bus is common enough, but it would probably interest someone living in New York. When I first returned to Australia, I was very amused by the hats the men wore, but soon accepted them. Now, I should like to have more appear on my screen. And—though I fear to appear to drive home the point too much—who has not heard the shrieks of delight from an English audience when they see a character reading the *News of the World*?

In 1958, I spent three weeks in flying to Australia via America, and three weeks returning via India. I shot about 70 rolls of 8mm. Kodachrome, which I have no desire to enter in a competition or to show to audiences of one or two hundred. The films, in one-hour sittings, have pleasantly entertained half a dozen friends, and are, to me a greatly treasured memory of a wonderful holiday. This, I feel, is how one should treat 8mm.

London, S.W.1.

H. CARPENTER.

## Points About Panning

I FEEL I must reply to Mr. Denys Davis's comments in the February A.C.W. May I begin by quoting from my original letter: "A good pan is an enormously effective cinematic device. It sustains interest, builds up expectancy (where are we going? what comes next?), helps transitions from one scene to the next, and altogether distinguishes film from its static counterpart, the slide show. . . . To deny the beginner the use of such a valuable tool seems to me like telling a carpenter, 'Never use a saw—you might cut yourself!' or a singer, 'Cut out all the high notes—you might wobble!' Surely it is better to give advice on how to make good pans—moving slowly, ending up on a focal point of interest, and so on."

In short, we need help in how to use our tools—not warnings to leave them alone. True, I have made some ghastly pans—but mainly because the authorities to whom one looks for instruction on this point give strangely little help. In the absence of pontifical guidance, some of my own trial-and-error impressions may be worth putting on record:

- (1) Always use a tripod and make sure the horizon is going to look level throughout the movement.
- (2) Rehearse the shot if possible several times to get the rhythm of movement easily and smoothly. Before the actual take, work backwards, i.e., assume the final position in comfort and then swing the camera back to the start of the shot before shooting. It is fatal to begin the shot in comfort and end up twining round the tripod like a bean up a string.
- (3) Make sure the shot ends dead still on the point of maximum interest. It is then easy to forgive any bumps on the journey.
- (4) Avoid pans requiring alteration in focus or aperture while shooting, unless you have an assistant to do it for you. Then it can be done after a little rehearsal.
- (5) Panning on to an all-black background and into the following shot from black gives great scope for interesting transitions, the cut being made on the first and last all-black frames. You can seem to move direct from a title, to say, a vase of flowers; from an actor in one costume to the same person in another costume, and so forth.

Other rules, such as never panning against moving action, are, I think, already well known.

Finally, I should like to refute Mr. Davis's implication that I am a millionaire happy to throw away film with professional abandon in the quest for one good shot. Far from it! The bachelor with a single addiction values his bit of Kodachrome as much as—or more so than—the family man with wife, home, car and other sources of competition for available cash. By such standards, movie-making is an inexpensive hobby! I can rarely afford to do a second take unless a re-take becomes essential: after all, with 16 scripts written in the first year and work started on more than half of them, a mere 48 reels of Kodachrome to date allow little room for wastage!

Harrow.

GORDON D. ROWLEY.

APRIL A.C.W.

## Projection Speed and Flicker

A.C.W. states that although it receives hundreds of queries about projection, only very few concern flicker. This, I think, is likely to be due to the fact that most projectors have variable speed motors which do not keep at anything near a specific speed, so that few users know the speed at which their machines are running. Further, they don't want to know.

I have used many types of 8mm. silent projector and on changing to a fixed speed machine (Movilux 8B) soon noticed a difference. I found that I had cut and edited my old films to quite a different tempo from the 16 f.p.s. I am now getting. This surely is as good a reason as any for a fixed speed.

Edgware.

WILF WATTERS.

We want to thank the many readers who have written us regarding the B.S.I.'s enquiry into the proposal that the standard 8mm. projection speed should be 18 instead of 16 f.p.s. Since all without exception supported the views we advanced, there is little point in publishing a selection of their letters here, but the B.S.I. have been advised. Clearly a new standard would not be welcome.

## 1,300 See 8mm. Local Interest Films

READERS may be interested to learn of a show of 8mm. films and one 9.5mm. film which my club, the Cine Group of the Selkirk Camera Club, recently staged. Setting up the projectors in the body of the hall, which seats 200, reduced the seating capacity to 140, and the films were shown on a 4ft. screen. We booked the hall for a week and gave single performances on the first three days and two shows on each of the last three days.

We wondered if we had been too optimistic but in the event were overcome by the demand for seats. The total attendance at the nine shows was 1,306, and over 100 people had to be turned away. Considering that our population is only 6,000, this surely must be a record.

The films? They were all of local interest, the principal attraction being a 400ft. record of an annual festival called the Common Riding. We were able to muster four 8mm. cameras and three tape recorders for this, and music not recorded at the time was played for us later by the band which took part. Subjects of supporting films were a local fun fair, a trip along the Yarrow (9.5mm. colour), a zoo (these were individual productions) and members of the cine group at work. Both films and recordings had many faults, but we learned a lot.

Selkirk C.G.

J. A. KERR.

## Cinema and TV Formats

Is there not something amiss with the first paragraph of "Techniques for TV Commercials" (February)? The TV screen ratio was brought into line with "standards adopted elsewhere," by the BBC, on 3rd April, 1950. It was, on that occasion, altered from 5:4 to 4:3. Test card "C" confirms this.

Another point I feel will give rise to confusion is the statement that the cinema screen is 4:3. Although this ratio is still retained on non-anamorphic film (i.e., camera ratio) it has virtually gone out of use for projection purposes in the professional cinema, the filmed action of importance being confined to a central area of the frame, giving a ratio of approximately 1.6:1 when shown.

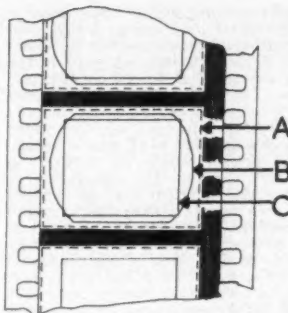
Teddington.

BERNARD KING.

Mr. Poole writes:

I used the term "4:3 cinema screen" as being the format most familiar to amateurs. It is also a very significant format as far as professional cameramen are concerned, for, whatever has happened to the commercial cinema screen, much camera work is still done by adjustment from this basic format.

A.C.W. APRIL



See comment on letter, "Cinema and TV Formats", below.

Perhaps the above diagram will explain. The thick black lines represent the camera masking, and enclose the total frame photographed. This area has no particular projection value. The broken lines (A) indicate the area which would appear if the frame were projected according to cinema standards on a 4:3 screen. The majority of cameras in use still give this format. When shooting for wide-screen, the cameraman will leave the side edges as shown but bring top and bottom in slightly, so that tops of heads and soles of feet are not truncated.

When filming for TV, the cameraman not only has to mask top and bottom as for wide-screen, but also mask in at the edges. The curved lines (B) enclose the average area transmitted if the frame were on telecine, while the straight lines (C) enclose the safety limits beyond which important details should not run. The ratio is still 4:3, but the area is small when compared with 4:3 cinema screen standard.

## United Amateurs?

IT has been often said that the amateur has the inestimable advantage of being able to make any kind of film he chooses with no need to keep a cautious eye on the box office. It is also claimed, with much truth and due credit to A.C.W., that the amateur cine movement is an international one; but so far there is very little evidence that amateurs have taken advantage of these possibilities.

I would suggest that they do create the opportunity for the amateur cine movement to make a film which could at least do a little towards promoting international understanding in a world that badly needs it. It is at least a possibility that amateurs in different countries could combine, under direction from a common centre, to produce a joint film to show that the world, despite the smoke and confusion of politics and nationalism, is made up of people, of individuals, with common needs and common pleasures. They all need, whatever caste, colour or creed, to survive, to eat and to care for the next generation, finding, if they can, some pleasure and satisfaction on the way. The film should stress the things which all human beings have in common, their common humanity and not their political differences.

I would hesitate to suggest a definite script—it might even make a suitable subject for an A.C.W. competition—but the following might suggest the type of film I have in mind. Let us take an ordinary working day and follow it through, not with one person in one place, but with many people in many places. Isn't going to work in the rush hour just as troublesome in Sydney as it is in London or Berlin? Doesn't the farmer digging his field in Siam have much the same basic hopes and fears as his counterpart in Canada? Does not a Chinese child run to greet his father when he returns from work with much the same enthusiasm as his counterpart in New York?

A series of scenes, intercut, of children at work in



classrooms round the world would surely show a common pattern? After work human beings play and one could cut from a football match in Stockport to a bullfight in Spain or a baseball game in the States in such a way as to stress similarities rather than differences. Throughout the day a pattern could be shown to be developing which was basically the same for any country because it was determined by needs and desires common to all human beings.

Certainly this project would be difficult to organise and carry through, but cameramen in different countries with sufficient altruism to shoot material at their own expense to fit in with an overall script could surely be found through the pages of *A.C.W.* The overall script writer and editor, who would determine the final form of the completed picture, would be very difficult to find, but is there no one, for instance among Jack Smith's "committed amateurs," with the necessary time, broad outlook and kindly eye for humanity?

The attempt to make a film of this kind, even if not successful, would at least give the amateur cine movement the feeling of doing something of real value. Surely an improvement on the usual feeling one has of spending money for the purely selfish pleasure of playing with an expensive toy?

Aruaka, Tanganyika.

K. S. MCKINLAY.

Were U.N.I.C.A. not so divided by questions of procedure and so preoccupied by the number of places of decimals it is proper to have in judging sheets, this would be a proposal which could be warmly commended to them. One still warmly commends it, of course, but with little hope that U.N.I.C.A. would be able or willing to take it up. Similar schemes have been advanced in the past but have come to nothing for lack of a hard core of workers prepared to undertake what would certainly prove to be a most intricate and time-consuming assignment. But we will gladly make these columns available to anyone who has practical suggestions to offer.

### Judges at Variance

We often read comments about the lack of 9.5-mm. entries for film competitions. Last year I entered one of my films, *Passport to America*, for the I.A.C. competition, and subsequently for the Scottish Amateur Film Festival. (It was the only 9.5-mm. entry in the latter.)

The I.A.C.'s criticism ran: "Most unsuitable for competition entry. Cut the last 100ft. or so and re-edit the whole film. Treatment pedestrian and trite. Slow. Far too bitty and lacks continuity. Film does not hold interest, too long drawn out." The Scottish Film Festival wrote: "The course of events is shown clearly and the crossing of the Atlantic is made interesting by a series of incidents . . . good shots towards end. Story, good. Editing, good. Cutting, satisfactory."

It will be seen that the above extracts from the judges' comments contradict each other in all material aspects. Well, is it a good or a bad film? I don't know, but what I have learnt from this is that one is wasting one's time trying to improve at one's hobby by entering for competitions when this sort of thing happens. Perhaps the lack of 9.5-mm. entries is explained by other nine-fivers having found this out long ago, and now they film for their own pleasure only.

Reading.

A. E. LOTT.

Oh dear! This is where we need the qualities of a Solomon. We don't want to exacerbate feelings which are always all too ready to be exacerbated whenever talk of competitions comes up—we ourselves are a big enough target with the Ten Best! So in ventilating our correspondent's complaint we want to explain right away that we do so not to criticise but in the hope of putting him right on a point where we think he has gone wrong.

It is true that one does not expect to find marked divergence of views on the technical aspects of a film, but it is also true that the weight put on those aspects can vary so considerably

as to influence the entire appraisal of it. We appreciate Mr. Lott's dilemma, but think he is wrong in deciding not to enter for competitions because the criticisms he received apparently cancel each other out. He would not be human if he did not think—or, at any rate, hope—that the S.A.F.F. were right in their judgment. And if he does believe that, why refuse to enter for the S.A.F.F. again, for there is always the prospect that he might please them still more next time?

On the other hand, surely he would also be wise to re-examine his film in the light of the I.A.C.'s criticism, which was also honestly, if perhaps rather unkindly, given. After all, it might be possible to find some common ground. For example, the S.A.F.F.'s comment that there were good shots towards the end of the film could be taken to imply that they weren't so good in the beginning and middle. Ideally, of course, a criticism should cite specific examples of good or bad technique, but when there are large numbers of films to be dealt with, a judge does not always have time for this—but the astute entrant cultivates the habit of reading between the lines.

### Projector Gate Misalignment

R. D. ROBINSON (Jan. 1960) refers to an out-of-focus blur on his screen picture. This sounds as if it might be caused by the projector gate not being square to the optical axis. It should be possible to re-focus the blurred area by throwing the rest of the picture out of focus. If this is the case, then the blurred portion of the film in the gate is displaced either backwards or forwards according to which direction it was necessary to move the lens to correct it.

If the gate is held by screws it may be possible to loosen them and put a small piece of thick paper behind the offending corner at the gate (diagonally opposite, of course, to the corner on the screen)—or behind the other three. If these experiments are not satisfactory, but seem to be on the right lines, the best thing is to have a new gate fitted. A possible, but less likely, cause of these troubles is a distorted pressure plate.

In my opinion, gate misalignment is responsible for more disappointing results than any other single cause, although it is often the last thing checked. I have had this trouble with two cameras and one projector. London, N.9.

G. LAGRUE.

### Screen Brightness

I MUST correct a misleading statement under "Throw" in "Dictionary of Projection" (February). Screen brightness is *not* "independent" of the throw. The brightness varies inversely as the square of the distance of throw (other factors being equal). In other words, a throw of 4 yards will produce a picture only  $\frac{1}{4}$  as bright as a throw of 3 yards.

Talking of throwing, I have been reading *A.C.W.* for the past six years and I couldn't think of throwing out a single copy. You form the best reference library-cum-textbook on cinematography which exists today.

Belfast 6.

F. R. WRIGHT (DR.).

We said that screen brightness is independent of throw for a given picture size, which is, in fact, correct, but our correspondent is quite right in saying that brightness varies inversely as throw squared for a given lens. The whole point of our proviso was to emphasise that you can use a 1in. or 4in. lens for a given screen size, when you will then get about the same screen brightness in each case, although in the latter the throw is four times greater. As elsewhere in the dictionary, we emphasised the less common feature of the item described.

### Perforated Tape

WITH reference to the plea for perforated tape in A. W. Jones' excellent letter (January), I have just realised that we have been sitting on the answer all the time! Enclosed is a small piece of Minnesota Mining ("Scotch") "Sprocketape." This is  $\frac{3}{4}$ in. wide standard 1.5 mil. Mylar with 16mm. perforations as suggested by Mr. Jones. It is about four

APRIL A.C.W.



times the price of ordinary tape but, of course, you don't need much of it. We very heartily agree with the points made by Mr. Jones: all the advantages of stripe plus cheapness, ease of getting round splicing, non-expensive projectors.

The Canon Zoom camera is also on the market here. It has an f/1.4 (yes, really!) 10mm. to 40mm. zoom, with electric eye meter (non-reflex) and—the nicest thing I have seen on an 8mm. camera—a reflex finder with split-field focusing device. With all the usual attachments and facilities, the price, including case, pistol grip, UV and Type A filters; is just £240 list, or say around \$200 actual. Montreal.

MIKE BARLOW.

### Pleasing Everyone

THERE has been quite a lot of correspondence recently about new formats for cine film, but even if these appeared and became established, the result would probably be the eclipse of one of the gauges, so that there would be no more choice than before. In my view the better plan is to effect improvements in the existing gauges. One of the disadvantages of 8mm. would be removed if a good animated viewer (essential for 8mm. work) were available at about £7, if a greater range of equipment were offered for 9.5mm., and if a relatively cheap camera could be marketed for 16mm.

H. MAYERS.

### Memory Lane

THE February A.C.W. has brought memories pouring back to me. I can just remember seeing *Over the Hill* when it was reissued in 1928; I can also just remember the first *Ben Hur*. And the photograph of the old Butcher's Empire machine recalled a little cinema I know where they had a similar—but later—model. It was always going wrong. One day (so I am told) a bearded old gentleman came round to have a look at the operating box, and the projectionist—an old friend of mine—complained bitterly about the ancient hand-turned Empire. Shortly afterwards they received a brand-new mechanism—for the old boy was the designer of it!

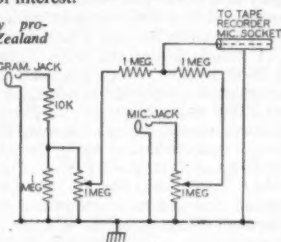
It also reminded me of the travelling cinema my father used to run on a "circuit" of six villages—one for each weekday—but he had an old Gaumont Chrono. The first thing I ever did in a cinema was to rewind the reels for him when I was on school holidays—but what I liked doing even better was pedalling away at the pianola during the programme! Hornchurch.

HARRY BUTLER.

### Revised Mixing Circuit

AS I had not been very successful in constructing a mixer to feed microphone commentary and records into a tape recorder, I was very interested in the mixer designed by a member of the Potters Bar C.S. and described in the November A.C.W. The local radio dealers, however, to whom I showed the article (they supply do-it-yourselfers with components and advice) came up with a revised circuit which may be of interest.

Circuit, specially produced for New Zealand reader, based on a design by a member of the Potters Bar C.S.



A.C.W. APRIL

I made up the mixer to this circuit and it works very well. I can detect no loss of tone in either record or speech and am satisfied with the result. Indirectly, this is thanks to the article, even though the original circuit was not used. Auckland, C.I.

L. W. HARRIS.

### Test Films With New Cameras?

ONLY too often one hears of faults in brand new apparatus—light meter anything up to a stop out and poor lens definition, for example—and then one has to be without it for anything up to three months while it is being repaired. As an amateur who has spent quite a lot of money on his hobby, I feel strongly about this, and I know this feeling is shared by fellow members of my club. Some firms supply short test films taken with still cameras offered for sale, and it would be a good thing if a similar service were provided for all cine cameras costing, say, £60 and upwards. This would be an important step towards good relations and confidence between supplier and user. Havant.

J. M. BISHOP.

### Staging a Plane Crash

THE plane crash in that very good film, *North by Northwest*, described by Derek Hill as seemingly impossible ("It couldn't have been faked; no stunt man could have piloted the plane and lived") could have been staged by suspending a plane from a dolly tracking up to the petrol lorry, so that the plane rammed it. The shot of the actual crash would, of course, have been preceded by shots of a similar plane flying towards the lorry under its own power.

Looking forward to the next Hitchcock film and the next A.C.W. Bloxham.

E. J. THOMPSON.

### Paper Boat

SINCE I am a member of the society which made *Paper Boat*, the charge of prejudice might be levelled at this challenge to the remarks by Jack Smith (February). However, this film was made long before I joined the society and I have always considered it to be a model in that it contained that rare element, a mature and adult story.

I feel that the development of the attraction between the youth and the neglected wife was skilfully handled, even though the former displayed a little too much assurance for his years at the beginning of what promised to be a relationship with an older and experienced woman. Where *Paper Boat* does fall down is in the buffoon-like character of the neglectful husband, but this is a secondary section compared with the rapid flourishing of the affection between the lovers. High Wycombe F.S.

M. R. 1. MORTIMER.

### Cine Scores Again

ONE of the priceless items in our scrapbook is an advertisement for a projector clipped from a newspaper published in Malaya. "The picture in full size of 4ft. x 3ft. in different colours are seen moving and acting automatically," it runs. "It is the best medium for spreading literacy, sanitation and prevention of epidemics." Morpeth.

JAMES W. REILLY, FLT. LT.

### The Things They Say

ADMIRING the display in a City cine shop window, I heard a young man behind me say to his pal: "Coo! I would love a sign." Bexleyheath.

F. W. HOLMES.

We ourselves have on occasion been referred to as the magazine which caters for amateur stn, which somehow doesn't seem as bad as professional stn.

## **‘Doesn’t Being a Critic Spoil Your Enjoyment?’**

asked the man in the train, JACK SMITH, refraining from throwing the critic out of the window, gives the answer.

NOT long ago, coming south by train to London, I found myself lunching in the dining-car in the company of several dozen Cambridge undergraduates who were en route for Bletchley and the cross-country jog to the Fenlands. University term started that evening.

I don't usually eavesdrop on other people's conversations (unless these are loud and interesting) but I couldn't help hearing the pontifications of a complacent-looking young man in a turtle-necked sweater who was conferring some of the benefits of an Arts education on his impressionable companion from the Science side. It seems that Turtle-neck was a Film Critic, accustomed to reporting on the local cinema programmes for one of the College magazines.

"Don't you find that being a Critic spoils your enjoyment at the pictures?" asked Humble Technologist.

Turtle-neck admitted that it *did* affect his attitude. But he was prepared, it seemed, to jettison his critical equipment and actually enjoy himself, on occasion.

"Once last term I went to see a film which wasn't really great stuff. So I thought: 'I'll stop being a critic and just have a good time'—and I quite liked the film. One has got to keep a sense of proportion, you see."

He left the diner before I could accidentally push him out of a window. What the hell did he think a critic's task was? Not, it seemed, to like things. Sniff the pretty flowers, or get to know what makes them smell nice—but don't do both at the same time!

One trivial instance of a would-be critic who ought not to be let loose unattended with a typewriter? But a similar obtuseness as far as criticism is concerned all too frequently shows itself at the consumer's end, as well. Recently I was invited to lecture to a well-known cine club. I was introduced as "The Committed Amateur who writes for *A.C.W.*" My audience settled down in what looked like grim anticipation, and appeared surprised when I showed them a bunch of films which had (if I may be permitted to say so) some entertainment value.

At the end, the gentleman who proposed a vote of thanks said: "I must admit that I thought we were in for an evening of pretty deadly stuff—criticism and all that. But I see now that all this 'committed' business isn't really so bad. Mr. Smith has shown us some enjoyable films..."

And a few weeks later, at another cine club, the following little speech of thanks quite made my evening: "We all know that Mr. Smith is a critic for *A.C.W.*" (I wonder if the Editor knows? I certainly didn't!) "but it doesn't seem to stop him from enjoying films as well as having to tear them to pieces..."

I don't call myself a critic, although I do spend some of my time talking and writing about other people's pictures. But I do feel pretty sure what the critic's main job is: to stimulate his readers into the greatest possible enjoyment of the films they go to see. It's true that he'll often have to spend time condemning trash, because he must have a sense of values and he must attack when he considers that these values are being debased. But he'll be most effective—and probably at his happiest—when he can exult over the object of his attention, when he can try to convey his own high excitement and when he can serve an artist by acting as an enthusiastic "middle-man."

Those people who think of critics as pleasure-killers whose main job is to find and magnify faults should read our best film critics more frequently. They will find (if they've got any feeling for anything at all) that the good critic can arouse their sensitivity and enlarge their capacity for enjoyment and excitement. (From many examples of fine critical writing which I've enjoyed I'll always remember Paul Dehn on *Wild Strawberries* and *Hiroshima Mon Amour*, and Dilsy Powell on John Ford's *Wagonmaster* and *The Sun Shines Bright*. In the case of each film the writer's admiration for the achievement, and passionate concern that we should share the experience it gave, sent one to the cinema "sensitised" in advance, or, if one had seen the film already, newly receptive to its beauty.)

I don't know why so many people look upon critics and criticism as purely negative, all very admirable, but hardly concerned with enjoyment. Is it that the British hate the thought of taking the Arts seriously? That we prefer to limit our enjoyment of artistic experiences to what we can get out of things for ourselves, without stimulus from those who may be able to intensify our pleasure and open up new and rich sources of satisfaction?

It makes me sad when people quite obviously expect my own approach to amateur films to be that of the stern policeman. It suggests that they don't ever read what I write in these pages, or that if they do, they gain an impression quite different from the one intended.

I didn't choose the label "committed," but I think I know what the adjective should mean, at least—a passionate concern on the producer's part for the subjects of the films he makes. It doesn't have to imply harrowing social comment, or a preoccupation with unhappy people in distressing situations. I've seen recently a happy little film about the rearing of garden cacti which was just as "committed" as, say, *Marlborough House* or *Alone with the Monsters*.

(Continued at foot of facing page)

## Amateur Film Records Special Air Service Adventure



"Who dares wins" is the motto of the Special Air Service, about which Pegasus F.U. are making a film. Do you dare to join the cast? Despite the evidence of the production stills on this page, participation in the picture need not necessarily be hazardous but it does require staying power. The unit want actors who will remain with them for about two years—the time the film is expected to be in the making—and be willing to spend some weekends camping out. Perhaps needless to add, they prefer players who have served in the forces or have some knowledge of military matters. Small part players are also needed, but the requirements for these are not so severe.

For the shots of a parachutist in the air which open the film, Pegasus commandeered the diving board at a local swimming pool. A sequence showing a landing in trees—a most terrifying experience for even the most ardent, they say—was considerably less easy on the actor, who in the picture at top right is shown being briefed by the director. The latter had to undertake a considerable amount of schooling, for none of the actors had been in a parachute harness before.

If you are still interested and would like further details, write D. Milburn, Pegasus Film Unit, 1 Micawber Court, Windsor Terrace, London, N.1.



The S.A.S. men make a successful landing and set off through the woods on a hazardous mission. The film recounts their adventures in France some weeks before D-Day.

If I may mention two of my own films, I was as deeply committed to the gay, sunlit world of *Down to Earth* as I was to the darker, crueller images of *Nine to Four*. Considering bigger game, to my mind *Meet Me in St. Louis* represents a commitment as total as de Sica's in *Bicycle Thieves*. You can be committed to fun as well as to tragedy. (Assessing the relative absolute values of two such films brings up a

thornier problem of judgment, but this is one which we needn't go into here, thank goodness!)

Have I made my point clear *this* time? I don't like hating films, and I'm quite sure that neither does the professional critic. I much prefer to be able to rave about them (although this might get me into trouble with Denys Davis and George Sewell when railway engines are concerned). And as for tearing films to pieces—well,

there have been some which seem to me to deserve such treatment, certainly, but I only feel that it's my duty to say so if they get in the way of the much better things which are far worthier of audiences.

\* \* \*

I'd just finished typing the above when Pat Ashton rang me and asked me to go over at once to look at a film which had just come his way (complete with its producer). He'd been asked to look at the mute cutting-copy of a twenty-minute picture called *Circus at Clopton Hall*, written and directed by Mrs. Annie Mygind, who was looking for someone to help her record the track. As John Fletcher had been one of the cameramen, and the work to date had been highly praised by people like Lindsay Anderson and Karel Reisz, this sounded exciting. It was.

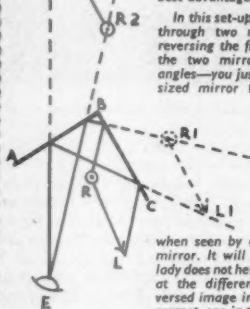
*Circus at Clopton Hall* shows a group of young children preparing and presenting their own little "circus" to a small crowd of other youngsters. It is set on a farm, among the waving grasses and swaying trees of Sussex. Clean fresh air and sunlight wash every image with brightness as the children swing upside-down from trapezes a foot or two above comfortably padded sacking, or lead out an elephant with a blanket-covered kid for its body and an old gramophone horn for its trunk.

"Clowns" plaster themselves with make-up, then prance and bounce before their delighted audience. A little girl paints hairs all over her chest, then grimaces with dramatic effort as she lifts a pair of pram-wheels like a professional weight-lifter.

### Aid for Actresses

WHEN you see yourself on the screen you are rarely conscious of any unfamiliarity in your appearance, yet one is accustomed to seeing oneself the wrong way round in mirrors. Even the most complicated multi-mirrors on a dressing-table cannot faithfully show a woman her many-sided self. If, however, you rig up the arrangement illustrated, you can show her how she will look on the screen and thus perhaps enable her to collaborate in the choice of camera angles which will present her to the best advantage.

In this set-up the reflection is seen through two mirrors, the second reversing the first. It is easiest for the two mirrors to be at right angles—you just add any reasonable sized mirror to a dressing table mirror. AB, BC are the two mirrors. An arrow LR appears reversed RLI when viewed in one mirror, but the correct way round LZR2 when seen by eye E in the second mirror. It will be surprising if the lady does not herself express surprise at the difference between the reversed image in one mirror and the correct one in the other. H.B.



There are no grown-ups to be seen, and only an occasional jet-bomber, hurrying across the immense Sussex skies, reminds us that this entranced world of childhood has an uneasy context. Seen as a silent film, it impresses by its beautiful photography and the rare immediacy, naturalness and charm of the children's portraits.

But the visuals represent only one element of the total design. The sound-track is to give them a deeper richness of meaning. There will be music (specially composed by a young musician called Roy Teed, and scored for a small chamber ensemble) and two voices are to be heard. The three strands—images, music and spoken words—will provide an intricate counterpoint which will excite the audience's awareness at different levels.

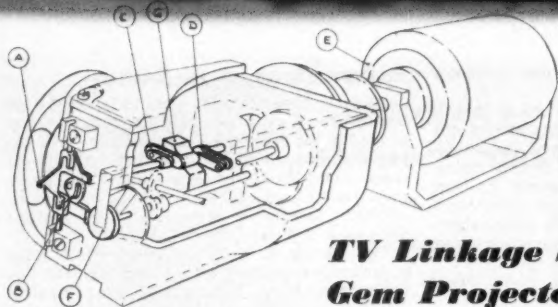
For the voices—a man's and a woman's—will be written for and produced as if they were those of two of the children, now grown up. Looking back on this episode of their childhood, they will at once heighten its immediacy as they experience its pleasures and its excitements all over again; while at the same time they will provide a retrospective interpretation, as it were, commenting on how they *then* acted and what they *then* felt with the sophistication of maturity. The film should be, in fact, at the same time a present image of children at play and an interpretation of their play by the people best qualified to make an analysis—the people who lived the experience on which they now comment.

It's not going to be easy to bring off, for it needs a nice tact and sensitivity both in the writing and in the production if preciosity is to be avoided. But I think that Mrs. Mygind's proposed treatment is as practicable as it is imaginative. The visual material is all complete—shot under many difficulties in 1957 and 1958. The Experimental Film Fund helped in those early stages, but now she must try to complete the film using her own resources and any help she can find. Many people have assisted already, I think that others are going to help make sure that *Circus at Clopton Hall* comes off. (I sometimes wonder why professionals are so selfless in helping shoestring producers.)

I asked Mrs. Mygind how she came to start the picture—which is her first. "Well," she said, "we had the subject. My husband and I are artists, but this was no subject for a painting. We can't write. We knew some film people who might help. So it had to be a film." And a film it most certainly will be, thanks to her determination and her enthusiastic faith in her idea.

This is "commitment" all right, and I hope that the completed picture will one day soon show that the commitment was immensely worthwhile. Not that Mrs. Mygind needs to be convinced of that. She has one supreme struggle now—the struggle to put the vision in to a can of film and send it around to the audiences. If they suspect it because words like "dedicated" and "committed" can be used about its production, then they don't deserve the richer things of life.





Mechanism for 1 1/2 milliseconds pull-down

## RUNNING COMMENTARY

By SOUND TRACK

# TV Linkage System Follows Gem Projector Principles

REMARKABLE though the achievement of tele-recording on to magnetic tape has become, it certainly has not ousted direct tele-recording on 16mm. film, as Mr. M. E. Pemberton of Marconi pointed out in an address to the Royal Photographic Society, published in the *Photographic Journal* recently. The problem of directly filming a monitor TV screen to record all or bits of what the TV cameras are recording is tied up mainly with the time interval between the successive TV pictures or fields. This interval varies, depending on the system, between 1 1/2 and 2 millisecc.

Cameras normally have slow pull-down times, which in any case permit of generally enhanced film steadiness, and it is only in a projector such as the B. & H. 16mm. that one finds a pull-down time as fast as 4 millisecc., which corresponds to 36 deg. shutter-angle. To achieve a pull-down of 1 1/2 millisecc. (corresponding to a shutter angle of 12 deg.), an accelerating-linkage system was developed. This system, shown in the diagram, is an extension of that used in the Pathoscope Gem projector.

The sapphire-tipped claw A is driven at 50 strokes per second by 96 deg. cam B through two links C and D from the polarised synchronous motor E. Cam B is rotating at twice the film speed of 25 f.p.s. and is caused by cam F to engage the

film on alternate strokes; its effective pull-down angle is thus 48 deg. The links C and D reduce this still further; each consists of a pin engaging a slot, the pins being at the cam side and the slots at the motor side. One pin and one slot are thus secured, diametrically opposite, at the ends of the common shaft in block G.

Sliding this block sideways alters the relative speeds of pin-and-slot drives, and accelerates part of the cam cycle. This can readily be adjusted to give a doubling at each link, that is, a fourfold overall increase in effective pull-down speed, equivalent to reducing the shutter angle from 48 to 12 deg. At 12 deg. and 25 f.p.s., the time of film shift is ( $\frac{1}{25} \times \frac{12}{360}$ ) of a second, equals 1 1/2 millisecc.

Whether film would stand up to this acceleration, and whether the mechanism would hold performance and steadiness, was tested with 7ft. film loops containing one splice: these ran up to 3,000 times round before breaking. Magazines containing 2,400ft. of 16mm. film are now fitted, allowing just over one hour non-stop running. One really exacting job is recording Test matches, where, though the TV cameras record continuously, the film camera is generally operated only from the time of the bowler starting his run to the ball being played—heavy going in a five-day Test but, of course, a great film-saver.

## 8mm. and 16mm. Picture Quality: Why the Difference?

How is it that everything else being equal, the quality of an 8mm. picture is not exactly as good as that of a 16mm. picture which is twice as wide and twice as high? This is a familiar question, and one which, you will note, takes it for granted that 8mm. is inferior. I agree with the assumption. There are, I think, two reasons, but, for the sake of accuracy, it must be pointed out the 16mm. frame is 0.38 x 0.284in., and the 8mm. frame 0.172 x 0.129 in., so for fair comparison the 16mm. picture should be 2 1/2 times as wide and high as the 8mm.

(1) Assuming them to be equal in both gauges, the loss of quality in 8mm. due to manufacturing tolerances in film perforation and camera and projector mechanisms, is double that in 16mm. Suppose that the cumulative ill effect of these inaccuracies amounts to a thousandth of an inch at the projector gate, and that both the 16mm. and the 8mm. projector are using 1in. lenses with a throw of about 10ft., giving a 16mm. picture about 35in. high and an 8mm.

picture about 15in. high. In each case the 1/1000 in. error at the gate becomes 120 times greater at the screen, i.e., 1/8 of an inch.

But for equivalent viewing of the two pictures, you must stand 2 1/2 times farther away for the 16mm., and thus the loss of quality due to vertical float seems to be only about 1/20 of an inch—in fact, 2 1/2 times less noticeable on 16mm., which thus appears 2 1/2 times sharper.

(2) It is extremely difficult to make a really objective assessment of the two projected pictures when one is about five times the area of the other. Even if they were really identical in quality, the larger would tend to have the edge on the smaller.

There are also minor details militating against the smaller gauge: dirt marks seem five times larger, as do any blemishes from processing or minor scratches or imperfections around the gate mask. Finally, there is the important detail that most 8mm. cameras have no sprockets, and that film steadiness is not fully up to sprocket-



fed 16mm. standards; this further militates against screen picture quality.

So other things are really *not* equal in this comparison. But note that 16mm. makes the same poor showing against 35mm., relatively. Though now seldom seen in the home, 35mm. is still occasionally given an airing by this column and reminds both projectionist and audience of the pleasures of really needle-sharp quality. Why else are some cinemas using 70mm.?

#### IS IT SO DIFFICULT TO EDIT?

WHAT about editing 8mm. films? Is the small frame size a handicap? On the face of it one would say that indeed it is, but consider tape versus film tele-recordings. Advantages claimed for the film are ease of viewing, ease of editing, ease of copying, versatility and ability to inspect visually for damage or deterioration.

But these are physical attributes, and one can imagine the really boffin-minded operator cheerfully loading either film or tape into a machine and not caring which was which so long as a moving picture emerged for him to see, with facilities for play-back and for marking where cuts have to be made. If, now, one visualises 8mm. and 16mm. in these terms, then clearly the gauge is immaterial so long as you have a good movie viewer with frame-marker. The actual splicer is just as easy in either gauge, given a good splicer.

## A.B.C. Of Arranging A Lecture By HARD FOCUS

A, B and C were discussing arrangements for a lecturer's visit to their cine club:

A (*Club Chairman*): He was hard enough to fix up. Said he couldn't do two of the dates, but I persuaded him to squeeze in the third.

B (*Club Secretary*): You gave him all the usual guff about other speakers we've had?

A: I did, including the Big Names who never actually got around to accepting. You've got to use flattery in this game!

C: What's he talking about?

A: Oh, I don't really know. I told him he could have a free hand. We've printed it as *Film Editing* in the Club programme for the season, and if he doesn't like that, I expect he'll be able to fit something in.

B: He's coming on the 7.20 train. I didn't have to write to him—he phoned me last night. They always do, you know, if I leave it to the last minute. Saves me a bit of bother!

A: Good. I'll try to meet him at the station—I can take the projector to the club room at 7.30, then get back to the station by a quarter to eight. His train may be late, so he won't have to hang about for long there.

C: What's he bringing down?

B: We don't know—probably all 16mm. sound stuff. If he's got anything fancy, he'll have to miss it out. He asked about projection facilities, and I told him not to worry. We'll use the old L516. It's not a proper film show, after all. The sound is a bit scrappy, and it scratches films a bit, but I expect it'll do. He only wants to use it to illustrate his talk. I'll make sure that Fred runs the first few minutes of each film off-screen and out of focus—that's always good for a laugh, and there's no need

#### INDUSTRY ELBOWS OUT THE AMATEUR

INDUSTRIAL films certainly seem to be on the up-and-up, but it came as a surprise to this column to read in the *Financial Times* at the turn of the year that over a million feet of 16mm. film is used every month by British industry . . . the figures show a considerable increase on previous years, yet the total number of documentary and prestige films made still stands in the low 300s.

The balance of this truly remarkable footage is apparently used on record, training, scientific and research films. They must jostle our amateur rolls in quite a big way. One million feet a month means ten thousand 100ft. rolls every 25 working days, which is very nearly one a minute. It seems to me that the amount of 16mm. film used by amateurs must now be less than about 10 per cent. of the total. Yet there can be little doubt that more and more amateurs are turning to 16mm.

#### ALL COMERS CHALLENGED

I FEAR high-pressure salesmanship may be invading the cine field. In the *Journal of the British Institute of Management* for February 1960 a Continental 8mm. projector is described—not advertised—as "a serious challenger to the more familiar 16mm. equipment, particularly as the smaller screen size is no serious drawback with audiences of up to 500 people." One can only hope that this is a misprint for "50." If not someone has been boasting recklessly.

for the affair to get all solemn and highbrow, is there?

A: If we haven't enough spools of the right size, he'll have to arrange the order so that we can rewind while he talks, between films. Doesn't make too much noise.

C: What about club announcements?

A: I'll make them at the beginning. Let's see, we're due to start at eight, which means a quarter past before many people arrive; I've to talk about the stills competition, and the annual dinner, and the club motor rally, and the visit to Kodak works—I reckon he can start by half-past eight. I doubt if many people will turn up. We've had fewer and fewer lecturers recently. Can't seem to get them, somehow.

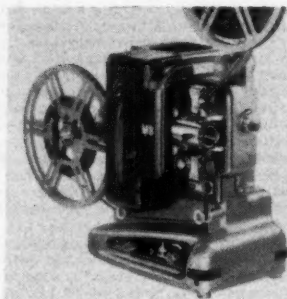
B: Well, thank goodness we don't pay a fee! What about expenses?

A: We'll see if he asks for them. I don't expect he will. These chaps love talking. He was probably flattered to be asked to come. I'll take him back to the station afterwards.

C: But the projector's got to be taken back straight after the meeting.

A: So it has. Never mind. I expect someone will offer him a lift.

*Hard Focus* writes: If all this appears far-fetched, ask any lecturer about the things that have happened to him! I could give chapter and verse to show that there are people who behave like A, B and C. Some cine clubs are incredibly inconsiderate. Film societies seem better, for some reason. And it's a very odd thing, but when you're paid a fee, you always get better treatment. Perhaps there's a moral in this somewhere?



Paillard Bolex M8R.

The first instalment of the 8mm. projector section was published last month. Details were given in this of some 35 projectors.

### 8mm.

#### Paillard Bolex M8R

Both a loop synchroniser and a stripe attachment are marketed for this machine (the latter described in the appropriate section).

Made in Switzerland; die-cast construction; 400ft. spool capacity; gear driven take-up; 110 v./500 w. lamp, fed via a resistance tapped for 110, 115-125, 200-220 and 230-250 volt mains supplies; standard lens is 20mm. f/1.3 Hi-Fi in 1in. dia. barrel (for others see below); gate has aperture in rear, fixed edge-guides; claw engages perforation +1; optical framing; three-bladed shutter; two 12-tooth sprockets, with additional small sprocket acting as an automatic lower-loop former should this loop be lost during projection; clip retainers; series motor with speed control, stroboscope for 18 f.p.s. with 50 and 60 c/s. mains, and a too-low-speed prevention device; power rewind; separate motor and lamp switching; interlocked room-light socket. £59 17s. 6d., case, £5 15s., or with 25mm. f/1.3 Hi-Fi lens, £1 17s. 6d. extra; price of this lens separately, £16 17s. 6d. 35mm. f/1.6 also available at £13 10s.

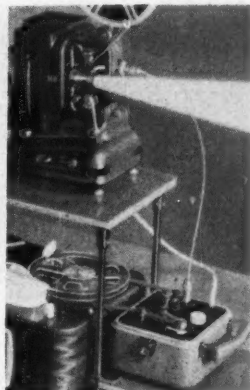
Loop synchroniser is driven via a flexible shaft from the modified inching knob; projector has to be returned to agents for adapting for use with synchroniser—fitting self-shortening socket for control resistance, and relay (and rectifier for energising it) for switching lamp for automatic starting. £16., conversion, £5 15s. extra.

#### Specto Royal Type 204

British made; aluminium alloy castings in laminated wood case; 400ft. spool capacity; rubber-belt-driven take-up; 21.5 v./150 w. Trufllector lamp, fed via a transformer tapped for 110, 130, 160, 200, 220, and 240 volt mains supplies; 20mm. f/1.4 Lentar lens in 1in. dia. barrel;

## DIRECTORY OF PROJECTORS

with tape  
synchronisers  
and stripe  
attachments



M8R with synchroniser.

gate has the aperture in the front, sprung, plate, sprung edge-guides and hinges open 140 deg. for cleaning, etc.; claw engages perforations +1 and +2, the former driving with undamaged film; semi-optical framing; shutter has three 45 deg. blades; two 16-tooth sprockets with fixed post retainers; series motor; power rewind; separate lamp and motor switching. £31 10s., 1in. f/1.6 lens, £6 15s., 15-20mm. f/1.5 Filmovara, £12.

The projector is already wired for the Type 209 sync. unit, a loop-type synchroniser that should be available shortly; the projector mains lead is plugged into the synchroniser, and the short lead on this connected to the projector. The multiple plug automatically completes the necessary connections. A boss for the flexible shaft drive to the capstan is provided.

#### Specto-8 Type 200 and Type 203

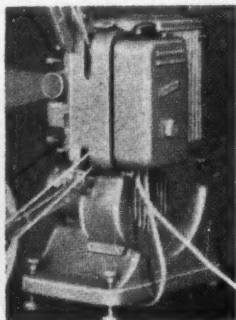
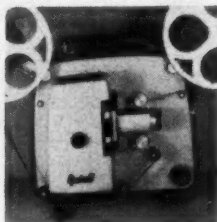
These are essentially the same as Type 204, but the 200 is fitted with a 210-250 v./500 w. pre-focus lamp (a different lamp is needed for each voltage) and 250 volt motor, and the 203 with a 115 v./500 w. lamp and 115 volt motor. They are also suitable for use on d.c. mains supplies. The Type 209 sync. unit will also fit these machines.

\* \* \*

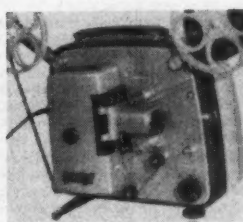
For the Specto De Luxe range of projectors, a different method of synchronising to tape has been adopted which, while perhaps not so accurate as a loop synchroniser or coupler, is nevertheless adequate for many users' needs. The solution employed is to fit an external governor to the projector, which will hold its speed constant despite small supply voltage changes and varying temperature of the projector as it warms up. Two small buttons are provided which temporarily speed up or slow down the

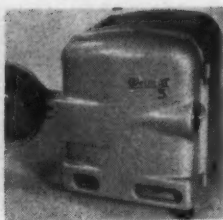
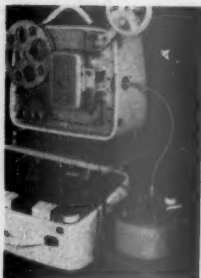
Specto speed controller.

Specto-8.



Specto Royal.





Weimar 3.

Terta 8 with sound coupler.

projector should synchronism be lost; an attachment is available by which this control may be performed remotely, by means of two push buttons on an extension cable which can be clipped to the arm-rest of a chair or the knee.

The device should work extremely well with the user's own equipment, but difficulties may be experienced with other equipment, for tape recorders, for instance, sometimes run at speeds slightly off nominal; also, correction may be difficult for someone unfamiliar with the film. However, as we have said, the device is quite satisfactory for music plus commentary type of sound tracks on the user's own equipment. Known as the Specto Speed Co n troller or Sync, Stabiliser Type 211, it will fit all six of the de luxe models (XA, XB, XC, XCA, XD and YA, but not the Analyser F).

#### Specto-500 De Luxe Type XC

Specto Ltd.

British made, aluminium alloy cast construction; 800ft. spool capacity; belt-driven take-up; 115 v./500 w. pre-focus lamp, fed from a resistance tapped from 200-250 volt mains supplies in 10 volt steps; 25mm. f/1.6 lens in 1 in. dia. barrel; gate has rear sprung, aperture in front, fixed edge-guiding, and hinges open 100 deg. for cleaning, etc.; claw engages perforation + 4 and + 6, the former driving with undamaged film; semi-optical framing; shutter has one main blade of 123 deg. and a small flicker blade, and is geared up 3 : 1 to give three obscurations per frame; two 16-tooth sprockets; series motor; power rewind; separate motor and lamp (with pre-heat) switching. £43 15s. Standard case, £1 17s. 6d., de luxe case, £5 15s., 20mm. f/1.4 lens, £6 15s.

#### Terta 8

English Exporters (London) Ltd.

Made in Hungary; projector built into half of case; 400ft. spool capacity; spring-belt-driven take-up; 8 v./50 w. mirror lamp, fed from transformer tapped for 110, 120, 150, and 220 volt mains supplies; 17.5mm. f/1.4 lens; gate has front sprung, aperture in rear, sprung edge guiding, and opens parallel forward; claw engages perforations + 3 and + 4; non-optical framing; shutter has three 50 deg. blades; two 8-tooth double-spaced sprockets; series motor, with governor switchable for 16 and 24 f.p.s.—can be switched out when machine is used with loop synchroniser; stills through a special condenser lens heat-filter in one of the shutter blades; reverse; centrifugally operated safety shutter; slow rewind; separate lamp and motor switch.

Connection for loop synchroniser of conventional type, driven via flexible shaft; at the Photofair the machine was demonstrated with a tape recorder, with which it was also possible to run backwards in sync. for error correction. Projector alone approximately £31, with tape recorder, synchroniser and table, £103 1s. 6d.

#### Weimar III

Amplion Ltd.

Made in Eastern Germany; die-cast alloy construction; 400ft. spool capacity, with the two spools placed side by side at the rear; spring-belt take-up drive; 12 v./100 w.

lamp in indirect optical system via a 45 deg. reflector, fed from transformer tapped for 110, 125, and 220 volt mains supplies, and with taps on the secondary to provide the lamp with 11, 12, and 13 volts; 17.5mm. f/1.4 Zeiss Jena Prokinar lens; gate has aperture in sprung front plate and sprung edge-guiding; claw engages perforations + 3 and + 4; non-optical framing; two side-by-side sprockets have 20 teeth; stills; reverse; rewind by putting spool on extra spindle, which also can carry stroboscope or coupling to loop synchroniser; separate, non-interlocked lamp and motor switches; neon pilot light; punch to identify frame in gate for editing. £59 19s. 6d. Usual type of loop synchroniser, the Weimar-Ton, available, driven via a flexible coupling. Price to be announced.

#### Zeiss Movilux 8A

Peeling & Komlosy

Made in Germany; die-cast alloy construction; 400ft. spool capacity; spring-belt-driven take-up; 8 v./50 w. mirror lamp, fed from transformer tapped for 110, 125, 150, 220, and 240 volts; 20mm. f/1.3 P-Sonnar lens in 25mm. dia. barrel; gate has front sprung, aperture in rear, and sprung edge guiding; claw engages perforation + 2; optical framing; shutter has three 30-deg. blades; two 12-tooth sockets with guide-post retainers; asynchronous motor drives at 18 f.p.s.; power rewind by belt change; separate lamp and motor switch; £52 19s. 6d. The projector is extremely small and handy.

Although the projector uses an asynchronous motor, there is provision for plugging in a remote speed-control resistance, by means of which the speed of the machine can be reduced to about 14 f.p.s.; though asynchronous motors are generally held to be sensibly constant-speed devices, if the voltage is reduced sufficiently, slip will occur between the rotor and the rotating field.

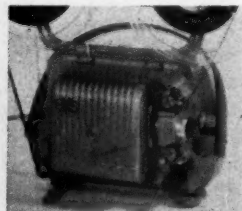
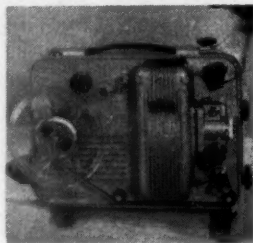
Use is also made of this facility in the loop synchroniser which is available for this machine, and which is connected to the same plug as the control resistance. (Incidentally, this has to be shorted when neither is in use.) The synchroniser fits on top of the projector between the spool arms, and makes use of an extra sprocket driven by the film, which is coupled to a capstan for 3 in./sec. tape only, the tape passing over the usual swinging arm to control the projector speed. Automatic starting is provided, but the lamp has to be switched off by hand before the projector is stopped by stopping the tape recorder, or the film is liable to get burned.

#### Zeiss Movilux 8B

Peeling & Komlosy

Although this machine is a little larger than the Movilux 8A described above, the electrical and mechanical details are identical, except that the motor drive has three pulleys for driving at 16, 18 or 24 f.p.s., and that the loop synchroniser cannot be used. Two methods of synchronising to tape are available with this projector: any suitable loop synchroniser (not manufactured by Zeiss) can be used, the drive being taken from either the front or the rear of the machine, depending on the sense of rotation required for the flexible shaft; a plug is provided for the variable resistance as in the 8A.

Alternatively, the Moviphon B attachment can be used. This is a separate small tape recorder, driven by a flexible coupling from the rear of the projector. By this arrangement starting in sync, is easily accomplished, and the tape



Movilux 8B.

Movilux 8A.

will keep in sync. throughout the reel; as usual, the only possible sources of error are tape stretch and slip. The tape recorder features twin track working at a speed of 3½ in./sec. when the projector is running at 16 f.p.s. The two tracks may be recorded independently, and then played back together if required, giving a very good method for compiling complicated sound tracks, which by this means may be prepared in two halves. The amplifier in the Moviphon is transistorised, and is powered from the Movilux, no separate mains connection being necessary; it delivers an output suitable for feeding into a high-quality amplifier, or into the pick-up sockets of a radio set. Alternatively, Zeiss market a power amplifier and loudspeaker in a case matching the projector and recorder, the Movivox, but this is a little expensive. Projector Movilux 8B, £62 12s. 6d., case, £7 10s., Moviphon B recorder, £77, microphone, £9 11s., mixer, £9 5s., Movivox output stage and loudspeaker, £36 15s.

#### 9.5mm. PROJECTORS

##### **Specto-500 De Luxe Type XB**

*Specto Ltd.*

This is the 9.5mm. version of the Specto-500 De Luxe XC (p. 1124) and has the same specifications except for: 2in. f/2 lens, claw engages perforations + 2 and + 3, shutter blade is 150 deg., and the two sprockets have eight teeth. £48 10s., cases as 8mm., 1½in. f/1.9 lens, £6. Takes Sync. Stabiliser Type 211.

#### 16mm. PROJECTORS

##### **Specto-500 De Luxe Type XA**

*Specto Ltd.*

16mm. version of the type XB, and has identical specifications. £52.

##### **Specto-750 De Luxe Type YA**

*Specto Ltd.*

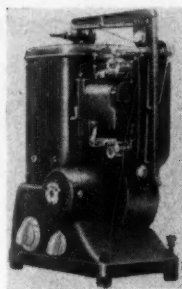
Very similar to the XA, but fitted with a 210-50 v./750 w. mains voltage lamp and motor, and 2in. f/1.6 lens in 1.085in. dia. barrel. £57 10s.

#### DUAL GAUGE PROJECTORS: 8 and 16mm.

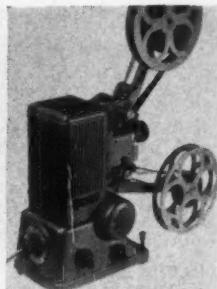
##### **Specto-500 De Luxe Type XCA**

*Specto Ltd.*

A combination of the XC and XA machines, with a 1½in.



*Specto-500 De Luxe Dual.*



*Specto-750 De Luxe.*

f/1.9 lens. Sprockets and spool retainers are easily interchanged without the use of tools. The 8mm. pressure-plate can be unhooked to reveal the 16mm. one. 8mm. claw is recessed behind the 16mm., and will only come into use with the correct pressure plate. Both gauges have same optical axis. Operation of the lever halves the stroke of the claw and the velocity of the sprockets, and introduces an extra condenser into the light-path for 8mm. use. £65. Extra lenses for 8mm.: 20mm. f/1.4, £6, 1in. f/1.6, £6 15s.

#### 9.5 and 16mm.

##### **Specto-500 De Luxe Type XD**

*Specto Ltd.*

A combination of the XA and XB. Conversion is easier than in the 8/16 model as the linear velocity of the two films is the same. The 9.5mm. claw is recessed behind the guiding plane of 16mm. The sprockets and spool retainers have to be changed and the 9.5mm. pressure-plate removed. £59 15s.

### MAGNETIC STRIPE ATTACHMENTS: 8mm.

THESE fall into two types: some, though made usually for a particular machine or range of machines, can nevertheless be used successfully with many other projectors; others fit specific machines only, and are not easily adaptable to other projectors. In general, the attachments of the first type are usually positioned between the supply spool and the top sprocket of the projector, i.e., above the gate, and the sound is therefore behind its corresponding picture. Conversely, the second type of attachment is usually placed below the gate, and the sound leads the picture. Unfortunately it is difficult to standardise the exact separation, and it is therefore impossible at times to obtain correct sync. on machines of different make from that on which the track was originally recorded. The two types are, of course, completely incompatible.

An arrangement widely used internationally for 8mm. stripe projectors has the sound leading the picture by 56 frames, though so far no hard and fast official standard has been laid down by either the American or British organisations. Some of the attachments of the second type can meet this standard. It should be understood that all of these devices are satisfactory for home use on the user's own equipment. It is only when the track is to be re-played on other equipment that difficulties can arise.

In both of the above types, the film is pulled through the sound head by one of the projector sprockets. It is therefore desirable that the projector should run at a very constant speed, and better results will consequently be obtained with asynchronous or governed series-motor machines.

The film motion has to be smoothed for passage over the sound head. This is accomplished by passing the film over a sound drum coupled to a heavy flywheel. The heads should preferably be positioned on the drum, or as near to it as practicable. Most attachments use a so-called soft-loop system in which the film is looped over the sound drum and over some guiding and perhaps tensioning rollers, but is kept in its path only by the tension applied to the film when pulling it through. The Bolex attachment, however, uses a tight-loop system, where the size of the loop in the sound attachment is held constant by two interlinked sprockets (which are not otherwise driven except by the film). This system can give slightly better smoothing.

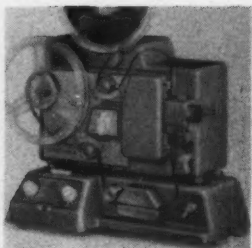
#### STRIPE ATTACHMENTS FOR MOUNTING ABOVE THE GATE

##### **Cine-Vox**

*D.W. (Cine Equipments) Ltd.*

Pull-through attachment which can be mounted on the supply spindle of most machines. It carries its own supply reel spindle, and has a foot at rear which can be adjusted for optimum support by resting against a part of the projector. Sound scanning takes place near a heavy flywheel. Cable connects attachment to amplifier, which can conveniently be used as a base to support the projector. There is a separate microphone and gramophone input with independent volume controls for mixing. The loudspeaker in the lid of the amplifier case has enough lead to be placed remotely by the screen. With microphone, amplifier and loudspeaker, £61 19s. There is also a 16mm. version at £85.

Sonector 8 and  
Sonector.



#### Nizo Stripe Attachment

Pullin Optical Co. Ltd.

This attachment is made primarily for use with the asynchronous motor version of the Nizo Cinemator, but could probably be used with other machines as well. On the Cinemator the sound scanning point is 60 frames behind the corresponding picture. £84 7s. 6d.

#### Paillard Bolex Sonorisor

Cinex Ltd.

An attachment meant primarily for the Bolex M8R projector, but as the sound head is self-supporting it should be usable with many other machines of suitable dimensions. The sound head is carried on an arm attached to the base plate on which the projector is stood, and which contains the amplifier. The lid of the amplifier contains the loudspeaker and 25ft. of cable for placing it by the screen. For transport, sound head and support-arm fit inside the case.

As mentioned in the introduction, the sound head makes use of a tight-loop film path. With the Bolex M8R the sound is 136 frames behind its corresponding picture. The amplifier has facilities for separately-mixed gramophone (100 mV/20 k $\Omega$ ) and microphone (0.1 mV/200 $\Omega$ , balanced) inputs, and also for superimposition, the amount of erase of the underlying material being adjustable. Monitoring is by a glow-tube indicator. £90.

#### STRIPE ATTACHMENTS FOR MOUNTING BELOW THE GATE

MOST of these, in effect, turn the projector into a stripe machine, the only difference being that they are demountable.

#### Agfa Sonector or Sonector Phon

Agfa Ltd.

The stripe attachment for the Sonector 8 projector. It forms a base on which the projector is stood, and the film is pulled through the sound head by the lower sprocket of the parent projector. The sound head contains a flywheel and pinch roller, and is driven only by the film. The sound scanning point is the standard 56 frames ahead of the corresponding picture. There is a gramophone input, with mixing facilities, and level monitoring is by glow tube. Piano-key switches select record and play. Output is 1 volt at medium impedance, for feeding into a high-quality amplifier, tape recorder, or the pick-up terminals of a radio set. A frequency response of 50-7000 c/s.  $\pm$  3db. is claimed. £76 1s. 4d.

#### Elmo M-80

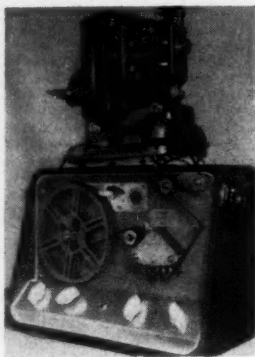
Rosley Products

For the Elmo F-80 projector, which then becomes the FM-80. It is attached at the bottom front of the projector and there is a separate amplifier and loudspeaker. The lacing path seems a little complicated. Film is pulled through by the lower sprocket of the projector. The sound-scanning point is the standard 56 frames ahead of the corresponding picture. There is a gramophone input with mixing facilities. The output is 7 watts into an 8 $\Omega$ . loudspeaker. A response of 100-5000 c/s. is claimed.

#### Peterson 8mm. Magnetic Recorder

Evo-Tech.

This attachment works on a rather different principle from others; it is really a cross between a loop synchroniser and a stripe attachment, combining the advantages of both. The projector is stood on top of the recorder, and the



Peterson with Bolex  
M8.

The 8mm. sound section of this directory will be concluded next month with explanatory notes on sound projectors and data on the three 8mm. machines, the Elite-Sound, the Elite 8 and the Moviton.

film led from the lower sprocket over a swinging arm connected to a variable resistance in the projector motor circuit (as in a loop synchroniser), and over the recording heads to a capstan which is driven by an asynchronous motor, and which drives the striped film by friction, and then to a take-up spool on the recorder. Thus the film is driven over the sound-scanning point at constant speed (not otherwise easily achieved with a variable speed projector), and the speed of the projector regulated to keep a constant loop size at the swinging arm, and therefore a constant mean speed. At the same time the advantages of positive synchronisation of stripe are retained. The Peterson can be switched to operate at 18 or 24 f.p.s., provided the projector is capable of the higher speed. The recorder has separate microphone and gramophone inputs, with individual volume controls. Level setting is by a magic eye, and monitoring by headphones is possible. By interchanging some guide rollers, the machine can also be used as a tape recorder with standard  $\frac{1}{2}$ in. tape, though means must be provided for mounting a spindle to hold the supply reel. The loudspeaker is in the lid of the recorder, and may be placed near the screen. £59 17s.

A 16mm. version, convertible for 9.5mm. is also available. This runs at 16 and 24 f.p.s. and feeds the film back to the projector take-up spool; it cannot be used as a tape recorder with  $\frac{1}{2}$ in. tape.

#### 16mm.

MANY 16mm. optical-sound projectors have a magnetic record/playback or playback only attachment, but as these in general are tailored to each particular maker's projectors, they are not listed separately, but are included in the appropriate entry of the machine in the 16mm. section in course of preparation.

#### SYNCHRONISING ATTACHMENTS

##### Synchrodek

Synchro-Sound Instrument Co.

A device for indicating sync. rather than automatically obtaining it. The user has to watch a dial and adjust the projector speed to keep a pointer on zero. A flexible shaft to the projector drives the pointer in one direction while a tape-driven-pulley drives it in the opposite direction. When both machines are running in sync., the pointer remains stationary at zero. Any variation in speed is indicated by a movement of the pointer and is compensated for by adjustment of the projector speed control. Most projectors can be modified to provide a flexible-shaft take-off point (parts for all popular makes are available), but where this is not possible, a projector stand with an adjustable arm carrying a sprocket wheel is available for fitting in the film path. £12 17s. 6d.



# A Movie Maker's Diary

By DENYS DAVIS

**4th February.** "Denys's Dilemma" or "Confessions of a Panamania" was the intriguing title on a small tin of film delivered by the postman this morning. On the lid was the legend: "16mm. Kodachrome, 16 f.p.s., Deatly Silent." The film consisted of five panning shots by Gordon Rowley, who maintained that novices should be instructed to pan *well* rather than be frightened off from ever making the attempt. (Avid readers please see page 922, February issue.) I knew they were pan shots because Mr. Rowley said so in an accompanying letter which detailed his reasons for taking the shots in the way he had, and challenging me to say how otherwise they might have been filmed.

Of the five supposedly pan shots, four are nothing of the sort, being plain common or garden tilts. Tilting is far easier to do than panning, and can be quite effective in the right context. Of the four specimens submitted, I would say that one is passable, one permissible and two impossible. The passable one is a tilt down from an astrophytum asterias to the plant below, the permissible one starts with an all-black screen (to follow a title on black which presumably fades out), and tilts up to a flowering rat's-tail cactus against a black background.

The first impossible shot tilts up from an Old Man cactus to bearded addicts discussing it, the joke being that it looks not unlike their beards. But the camerawork kills the gag because, owing to faulty framing at the start of the shot we see a goody portion of the beards *before* the camera moves. The other impossible shot is a tilt down from a wild-apple tree, with a whizz to a stooge eating a garden apple below. This would have been quite acceptable were it not that the camera operator had obviously unlocked the tripod tilt while the camera was running.

So to the one and only pan shot, possibly one of the worst that I have seen in an amateur film. The timing of this was enough to drive one giddy and provoked an unprintable comment from a professional camera operator who was present.

I was delighted to see Mr. Rowley's shots and envied his precise focus and spot-on exposure work, which could not be faulted. But he has still a long way to go with his camera operating if these five examples are to be taken as fair specimens of his work to date. Better to undertake what one can do well, rather than attempt too much too soon.

*(Editor's note: We have not seen the shots referred to, but we have seen a film by Mr. Rowley which he entered for the Ten Best, and in fairness to him we think we should point out that the camerawork, and, indeed, the entire production, were remarkably fine—Gold Star standard, in fact.)*

**8th February.** If anyone could claim to have cornered the cine hints and tips market, it might well be myself, for the book of mine

A.C.W. APRIL

published by Fountain Press is now being enlarged and reprinted for the third time. Now read on . . . Tonight the speaker cable from the projector got hopelessly tangled, and I was trying to sort it all out when a new idea for a tip occurred to me. So I opened my fourth floor flat window, leaned out and unravelled the tangle in a quarter the time it would have taken indoors. The only snag was that when I finally coiled up the lead again, the plug at the far end was missing!

**9th February.** A friend called to say goodbye on the eve of his departure to a new life in Australia. I am sorry to see him go, for he is one of that rare species, the movie maker who can be relied on to help with the job on hand, and who plans to the last detail. His brief-case is always at his side, crammed with lined foolscap sheets of notes. Every film he makes is drafted out in long hand to the split second for visuals and commentary (usually read by Frank Phillips). He passed me over what he thought was a list of records used for his last film but which proved to be a list of his complete wardrobe for the trip, meticulously detailed down to the weight in ounces of each pair of socks.

**12th February.** A short Russian film called *Destiny of a Man* is going the rounds just now. Did you notice the camerawork? Quite outstanding and fresh, I thought.

**24th February.** I was offered a new cine camera for my birthday, but politely though gratefully refused it. The camera is so automatic—"just wait until the red in the viewfinder turns green"—that it is impossible not to take perfect pictures in colour or black and white first time. You know how the sales talk goes!

I may be old-fashioned, but I still enjoy making a few decisions for myself. I know that these fully automatic, pop up, do it themselves jobs sell in tens of thousands abroad (and will shortly do so here), but I still take a modicum of pride in the results I personally obtain, and an interest in recalling how they were achieved.

Which leads me to a personal request. I would like to contact a few readers who might be interested in tackling a colourful subject on 16mm. sound. We shall work in Central London, probably one night a week for six months or so and for one weekend. I shall be footing the bill for the film stock! If any keen types would care to join such a unit, and have some equipment of their own, will they please write me at The Penthouse, 56 Brook Street, London, W.1. Incidentally, I *hope* the film will be good enough to enter for the Ten Best, but we shall see!

I can, however, give one undertaking: there will be no automatic exposure setting cameras on this little outfit! Nor the new camera that has an engraved pram to focus on close-ups, three little heads to indicate a mid shot and a mountain

when we want a long shot. That would be just too frustrating unless, of course, we wanted to film the family walking the baby past Snowdon, bach.

27th February. A pleasant evening of films tonight in the flat, including one loaned by Mr. Alexander Mackenzie, fellow member of the party that visited the Malta Cine Club the year before last. This was typical, unpretentious film making at its best, made purely for his personal amusement. Not a potential prize-winner, and never intended as such, the film nevertheless reminded us of people and places that we were beginning to forget. The technique was quite crisp, the bad shots had been cut out, and the film had been broken down into sequences, even though there was barely any attempt at continuity from one shot to the next.

## SHOP TALK

BY PROVINCIAL DEALER

We learn quite a lot about you from the questions you ask. The customer I least look forward to serving is the one who fires off one question after another without waiting for the answers. His mind must be in such a whirl that he cannot possibly be serious about buying any equipment! At the other end of the scale are the methodically-minded who come carefully prepared with a questionnaire, tick off each point discussed and jot down a summary of the answers. They do not usually buy right away—they prefer to deliberate in their own time—but at least one feels that their inquiries are genuine, and that they really are interested.

At least, that is what I had always thought—until last month when an elderly gentleman produced a list of questions, the first of which was: "What do you think is the best 8mm. camera?" To have attempted an answer without finding out a little about what sort of movies he intended to make would have spelt trouble. I suspected a trap, and I was not far wrong. Eventually he narrowed the query down to: "Which in your opinion is the better camera, A or B?" I plumped for A. The second question on the sheet was "Why?" I gave three reasons.

You can imagine my surprise and discomfort when the elderly gentleman thereupon proceeded to advance five reasons why, in his opinion, B was better than A. Obviously he knew both models inside out, and if he indeed didn't own one or the other, it was clear that he had no need of help from me to assist him to a decision. So what was the point of the quiz? I'm still wondering.

STILL, it's true that "a good dealer welcomes the knowledgeable customer." The other day Nobby

Mr. Mackenzie asks me to criticise his film, which I find hard to do (after all, he *has* generously offered to give me several hundred feet of unwanted shots), but I did not like his approach to titling. For my taste, bare statements of fact, *Views of the Harbour*, etc., are too prosaic for a general audience. It suggests a take-it-or-leave-it attitude which might even get some people's backs up!

And here's a point from another film screened tonight. Visuals and commentary started together right from the first frame. Too much, too soon! A few establishing shots to set the locale and give us an inkling of what *type* of film it is to be were needed. The second sentence of the commentary began, "We boarded the..." Who are "We"? The film maker knew but we, the audience, were never told.

had a customer who wanted to compare a number of projectors and screens with the aid of a meter. Obviously Nobby was meant to be impressed—and was—until he discovered that the knowledgeable type was using a notably cheap exposure meter, and clearly did not know how to use it: no average readings, no readings from the usual viewing position. The little knowledge proved a dangerous thing, for Nobby had to exercise all his tact in guiding the customer into the right path without deflating his self-esteem.

Talking of exposure meters, a lady asked me for a black and white cine film. I recommended Gevaert Super Pan, upon which she asked: "What's that on my meter?" She seemed to have difficulty in recalling the make of meter she used, and even when we finally established that it was a Weston, there was still the business of determining whether it was the Model II or III. "I haven't the slightest idea!" she said. Obviously a good dealer is also a mind-reader.

A CUSTOMER asked for one of the photographic magazines we sell. Instead of taking it away after paying for it, he started flicking uncertainly through its pages, and was clearly reluctant to leave. Then he inquired if the periodical was a popular one and, after further page flipping, volunteered the information that it contained an article by himself. The budding author was as pleased as a dog with two tails, and I duly congratulated him, telling him that it was not often we had writers under the roof of 109. That set him off purring still more, and I must confess to feeling a little put out that he saw nothing significant in my use of the plural.

SPARE a thought for the dealer! The late return of a film frequently means not only the loss of a hire charge but the loss of a customer. Two have left us recently because they did not care for the substitute programme Keith sent them. But he had no alternative. The customers who caused the trouble couldn't have cared less.

### THE THINGS THEY SAY

"I'd like a tripod with a bubble-bubble head."

"My son uses the smallest size of film—the 22 millimetre, I think he said."

"I want a viewer that cuts the film."

# When Choosing 9.5mm. Equipment

why not consider dual-gauge? asks CENTRE SPROCKET

WHEN I need accessories I make a point of buying dual-gauge 9.5/16mm. ones, because they cost very little more than single-gauge 9.5mm. and allow me to work, when the occasion arises, with friends using 16mm. The first necessity is a rewinder for examining one's films scene by scene (and, if necessary, frame by frame). I have one of the Pathoscope 9.5/16mm. rewinders which cost me £2 5s. eight years ago, and I wouldn't be without it. It is on an integral cast base, and is quite portable. Rewinders are much kinder to films than the power rewind on the projector.

Next, a pair of white cotton gloves to wear when handling film, and a pair of scissors, kept especially for the purpose, and well hidden from the family! Then comes an animated viewer, relatively expensive but worth the money, for it does not cause a fraction of the wear on film that a projector does. My viewer is a Haynorette Mk. II, but you can't get a 9.5mm. model now. It was discontinued three years ago because of lack of demand. No comment.

In point of fact, the 9.5mm. and 16mm. versions of the Haynorette Mk. II are almost identical, the only differences being in the sprocket and three idler rollers. Haynor supplied me with a 16mm. sprocket and three rollers for £2 and I can change gauges, using only a screwdriver, in about two minutes. The 16mm. version is still available. (Incidentally, for dual gauge use the mirror may need slight readjustment, but this can also be done in a few seconds using only a screwdriver.)

Now we need a splicer. This is largely a matter of personal preference; I chose the Bolex tri-gauge at £5 19s. 6d. A lot of money? Yes, perhaps, but it does have spring-loaded self-adjusting automatic cutters, and the pressure springs are removable for cleaning and replacement. It has a separate scraper for wet scraping; this makes splicing a trifle slow, but the film just cannot be damaged or weakened by overscraping, and every splice is positively done.

And cement? I finally settled for Pathoscope Red Label, which will join *any* film and any two films of different makes. But which ever cement you use, write the date on the label at the time of purchase, and regardless of how much remains, throw it away after twelve months. It just isn't worth risking stale cement on an irreplaceable family record that may have cost you upwards of £10 to make.

## In Search of VF

RECENTLY I went to South Wales to attend a family gathering. My Dekko was the first item to go in the car, accompanied by a 16mm. f/2.8 Yvar wide angle lens, borrowed from a Bolex H.16, to allow of wide-angle filming in small rooms. I also took four No. 1 photofloods with

plastic reflectors, leads and switchbox, one charger of SX and one of VF. I intended to buy further stock when I got there.

Tragedy! No VF was to be had in the six shops in Bridgend I tried. SX and PCF were available in two of them, and in the other four "Is this what you want?" accompanied the offer of 8mm. Kodachrome. "People don't film in the winter, bach," said the proprietor of one leading photographic store. "But don't you advise them how to?" I asked. "No, certainly not! I don't tell my customers what to do. They wouldn't like it."

Eight miles to Porthcawl. Surely I would get my VF here! No! The same performance again. "I sell about three chargers of film out of season," said one retailer. So I filmed a children's party on the VF I had, hanging my four photofloods from the picture rail (nice shots they are, too!) For another gathering I filmed later I used some out-dated 16mm. stock I picked up at the last shop I visited in Porthcawl, for a 16mm. camera was, fortunately, available. I would like to have filmed a meet of the local hunt—a cinematic subject if ever there was one—but had only one charger of SX.

## Centring Titles

If you make your own titles, centring them is likely to be your biggest headache, and here Presgrip's centring device will come in useful. This extremely simple but clever gadget, originally introduced to assist in the setting up of titles on the new Presgrip horizontal titler, is in two parts. One is a centring card, measuring 5in. by 4in., crossed by two black lines, just as in a viewfinder, with a tiny hole through the centre of the card at their intersection. (Fig. 1.) The other part is a mirror 3in. by 2in. with another pair of cross lines on the reflecting side, and on the rear a series of concentric circles accurately centred on the crosslines on the front. (Fig. 2.)

With the camera on the titler, the mirror is held against the camera lens by two rubber bands and centred on it by ensuring that one of the circles is concentric with the lens mounting. Now one goes behind the title holder, looks through the pin-hole at the crosslines on the mirror, and the reflection of the crosslines on the card. By slowly moving the card it is possible to superimpose the two sets of lines, and then the card is very

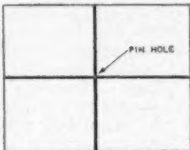


Fig. 1



Fig. 2

accurately positioned in the centre of the field of view of the lens. The whole operation takes no more than half a minute.

One then marks the position of the card with the grease pencil provided. The next step is to set up the title and ensure that it is horizontal. Presgrip recommend measuring from the bottom of the easel, but if the titler bed is warped, this could introduce error.

If your titler has a wooden (or other opaque) title support, you can get within an inch or so of where the exact centre of the title will be, and at this point you cut a hole in the board about 1in. in diameter. You can now look through it towards the camera, and use the device as though you had a glass support. The hole will be covered by the background when you film.

I found the rubber bands rather awkward, especially on cameras in which the lens was well offset, as on a turret head, but it is easy enough to make a small bracket. Finally, to ensure that your titles are level, look at them through the viewfinder. Due to parallax they will appear off-centre, but you will be able to check if they are level.

Presgrip tell me they are considering drawing attention to these points in the next reprint of the instruction leaflet. Certainly this centring device is a boon. In a neat pack with a plastic tray/holder for the mirror, grease pencil, band and card, it costs 4s. 6d.

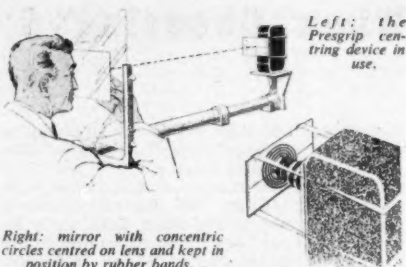
#### Colour Titles to Order

A 9.5mm. COLOUR titling service has recently been started by Mr. S. J. Seccombe of 46 Buddle Lane, Exeter, Devon. "I have long felt that there was a need for it," he tells me—an opinion that was confirmed by the immediate response to his advertisement in *A.C.W.* He uses P.C.F. exclusively, an H camera on a title stand of his own design, and the appropriate Wratten filter for artificial light; but monochrome titles can also be provided, and fades and animation are optional extras.

The more titles you order, the quicker you get them, but this is not so paradoxical as it sounds, for a chargerful is filmed at a time; if you need only a few, you may have to wait two or three days until a complete charger is made up. The cost seems to me eminently reasonable: twelve five-second titles for £2 8s. The samples sent me are remarkably effective. Some were in styles suggested by the customer and others were wholly Mr. Seccombe's design. And coloured title cards ready for filming are available at 2s. 6d. each. The titles are individually made to the customer's order.

#### Calling Readers in Africa

MORE news from Africa. Mr. C. R. Livingstone on in British East Africa writes that he believes there is a dealer in Jinja who can supply Pathe and Ferrania products for the Uganda region. Can any reader confirm this, please? There is a dealer in Dar-es-Salaam, and ninefivers in that area, but Kenya is badly off. Other than projector lamps, rubber belts (Gem type), and French SS film, little appears to be available. Apparently



Left: the Presgrip centring device in use.

Right: mirror with concentric circles centred on lens and kept in position by rubber bands.

a good source of Gem and Son lamps is Mr. Pious Menezes, of Minni Cine Films, Box 1910, Nairobi, who is also very helpful over spares and accessories. Mr. Livingstone himself can put readers in Kenya on to a source of spares for Gem and Son projectors, obtained from dismantled new machines. He can be reached through Box 7416, Nairobi.

#### Gauge and Age

"FLICKERS," the Vintage Film Club's magazine, contains a very interesting analysis of a questionnaire. Of the 79 members who replied, 72 collect 9.5mm. films, 41 of them exclusively, the remaining 31 collecting other gauges as well. Fifty use 9.5mm. for personal filming. The age analysis shows peaks at the 21-25 and 41-45 groups, which seems to suggest that the collector becomes increasingly involved until family commitments compel him to call a halt; but by the time he has reached the 40s he is ready once again to submit to the spell. Details of membership—all ages accepted!—are available from E. O. Walker, 33 Gartmore Road, Goodmayes, Essex.

#### Specto With Scanrite

Mr. A. Hickman of Houndsworth, Birmingham, tells me that he gets good results from a Dual 9.5/16mm. Specto 500 fitted with a Scanrite soundhead and amplifier. He has fitted the projector with a Specto Speed Controller and readjusted the governor (normally set at the factory to 16 f.p.s.) to 24 f.p.s. to ensure constancy of speed.

#### Can't Tell the Difference

I AM reminded by Stanley Jepson that many 16mm. enthusiasts read this column. He says his first love was 9.5mm. and, like many other cine enthusiasts, he owns a dual gauge 9.5mm/16mm. projector. He adds that when he gives a show of mixed films, the audience is generally quite unaware which gauge is which. Which should help to answer the critics who insist that the quality of 16mm. is superior.

#### 9.5mm. on TV

I HOPE that if dealers were looking at TV recently they spotted those commercials for a gauge which will be unfamiliar to many of them. Yes, it was Patheoscope on the air. Can we hope for better stocked shelves in time?



# The Doctor and the Jump Cut

*Can we have another treatment of the Away From It All theme (first published in A.C.W. a few months ago)? we were asked. So we invited that highly individual film maker, Dr. Richard Jobson, to give his ideas. But we should warn you that the picture he proposes is strictly for audiences of amateur film makers, who alone are likely to appreciate a distinctly novel approach which makes a jump cut a basic feature of the plot.*

EACH of us must have his favourite refuge in which to get away from it all, but it seems to me that we of the A.C.W. fraternity have one sanctuary in common, the world of film. And so I should make a picture which would show someone's struggles to get away from the routine and worry of life into the blissful relaxation of his cine room.

Such a theme has considerable advantages. The props are to hand (although a little ingenuity or subterfuge is called for in shooting one's own camera) and there is the point that the film can be an enthusiast's manifesto, an introduction for the uninitiated to that strange apparent madness which seems to afflict those who have seen the intermittent light.

Sound (i.e., lip sync.) or silent? It will be much easier to get one's meaning across if the characters can talk. I will make my script adaptable to either but I think that the silent version might well be more individual, though one needs actors who can mime well. (In my opinion sub-titles of dialogue are taboo.)

I am a doctor, and so I have built the film round a sort of idealised version of myself. I am in the surgery, while my wife is engaged with her chores (principally getting our dinner ready). My thoughts drift. Perhaps my wife's thoughts do, too (to a labour-saving kitchen)?

I have just managed to escape from work when I am called to a meal. As soon as it is over I quietly make off, but then conscience gets busy and I return to wash up. W is secretly rather touched, for she understands the position well enough. I am still so far away with my thoughts that I wouldn't notice whether she was touched or stone dead.

"That the lot, dear?" and I'm off upstairs to my cine room. I do a tour of inspection of it, ostensibly to gloat but actually to show the audience its contents. Eventually I sit down and begin editing. I call W, and screen a short length of newly cut film. She cajoles me into retiring for the night, but there is no rest for either of us,

and a twist to the end of the film shows her to be as keen a cine fan as myself.

There's got to be some sort of pay-off, of course. I have said that this is to be an essentially personal film: I would try to make it show us as we are, and the happy fact is that my wife *does* share my enthusiasm for cine. If you are not so fortunately placed, I am afraid you will have to think of a different ending, and it will be up to you to decide whether to make sincerity or popular appeal the major consideration.

Here is how my film will begin:

*Fade in. C.U. telephone ringing. If sound film, telephone is heard; if silent, over-print zig-zag lines emanating from it at the usual "buzz buzz" frequency. (See technical notes at end.)*

*Surgery-dispensary. M.C.U. of me at white-topped bench pouring water from an enamelled jug into a medicine bottle. I look up, irritated and dash off to . . .*

*Adjacent room. Myself (M.) at 'phone: "Yes, Mrs. Jones! Yes, Mrs. Jones . . ." (Nods twice if silent film) I look pretty vicious.*

*M.L.S. Enter wife (W.) also to answer phone, sees M. is talking and is about to go out when she hears a knock. She turns to go to waiting room.*

*M.C.U. Waiting room door. W. opens door and admits two smiling patients.*

*M.C.U. M. on phone: "Yes, Mrs. Jones. I'll leave one tonic and two cough mixtures at the Post Office tomorrow. Yes, Mrs. Jones . . ." He hangs up and goes out, muttering "I wonder if I'll remember."*

*M.L.S. Surgery. Patient smiles at M., as he comes in, with a sweetness M. finds quite infuriating. He corks and labels a bottle, gives it to her and more or less bundles her out. Then he sticks his head through another door near edge of frame.*

*Big C.U. M's head poking through opening door: "Next, please!"*



*Filming the hotel scene for the Watford C.S. film, "Hand Picked." If your script calls for a hotel corridor, try and use the real thing—improvisation in the home is rarely successful.*



M.L.S. Waiting room. Row of patients. One gets up.  
M.L.S. Surgery. Latest patient shows tiny pimple. After a bit of business, M. takes a 1 lb. ointment pot from his shelves and reaches to a drawer from which he extracts a Corrugana seamless ointment box.

M.C.U. M. at bench with ointment box. He gazes at it intently.

Big C.U. ointment box. Box mixes to old 9-5mm. 300ft. reel box. The label, just visible, shows the number "S 736." An I... (The genuine article for this take, please!) (If mix is too difficult, cut back to B.C.U. M. and then cut to Pathe box.)

C.U. Patient coughs tactfully.

C.U. M. comes back to earth with a jerk.

M.C.U. M. fills box from jar.

C.U. Box being filled with ointment.

C.U. Cake tin being filled with batter.

M.C.U. Kitchen. W. filling cake tin, lifting it and carry-  
it off frame.

M.C.U. W. opens oven door and puts in cake tin.

M.C.U. Surgery door. M. opening it and showing patient out. (It would be nice to include wife's day-dreams but we must economise on film.)

M.L.S. Empty waiting room.

M.L.S. Surgery. M. heads for door to house, but just as he gets there, there is another knock. He looks very fed-up. M.: "Blast!" He goes to outer door.

M.C.U. Outer door. M. opens it and admits late-comer. He looks at his watch rather pointedly.

Big C.U. Watch: 7.45 p.m.

M.L.S. Kitchen. W. looking at clock on wall, also showing 7.45 p.m. She picks up tray of plates, cutlery, etc., and goes out.

M.C.U. Surgery. M. shows out the late-comer, passes his hand across his forehead, sighs gustily, blows out his cheeks and shakes his head.

M.L.S. Staircase. M. starts to ascend stairs.

M.L.S. Dining room, meal ready on table. W. standing by the table ready to serve, calls out: "Grub up!"

M.L.S. M. on stairs. He stops, looks at his unwashed hands, makes a gesture of resignation and goes back.

When M eventually arrives for his evening meal, W greets him with an encouraging smile and says: "Look what's come!" She hands him the latest *A.C.W.* I am afraid his table manners are not too good. He takes his soup with one hand and turns over the pages of *A.C.W.* with the other.

#### TECHNICAL NOTES

The "buzzing" lines in the silent version of the telephone shot can be done by double exposure. This I find is quite easy with a spool-loading camera if you do it at the start of the reel. Just remove the film and rewind it in the dark room. If you can measure your footage fairly accurately and fade out at the end of the first exposure, it is possible to get quite good mixes.

The spokes which appear on the plate are just stop action work, but make sure M. has put the plate down before you start, or he will have to keep his hand rigid for a long time!

Shooting one's own camera calls for either a borrowed instrument or two mirrors—two because one would present the camera the wrong way round. (But you could have a reversal dupe made and cut it the right way round.) The first mirror should be quite tiny and just in front of the lens at 45 deg. to its axis. The second mirror is large—a dressing-table mirror, for example—to give you a broadside view of yourself at the camera looking into the finder. The small mirror will show as well, of course, but it will not be very obtrusive.

Once or twice he reads bits out to W and shows her odd items.

The meal over, M makes for stairs again—feet ascending—sounds of washing up (if silent, cut to washing-up bowl)—feet stop—M struggling with his conscience—feet slowly descending stairs—W washing up, M wipes; he is still abstracted: a plate on table gradually develops spokes and turns into a spool—W prods him and it swiftly becomes a plate again.

At last he is able to rush up to his cine room. Pan of room followed by details of it. Normally my projectors live in their cases, but they would have to be out for the occasion (owing to lack of space, the 35mm. machine lives in the surgery). The camera should be on its tripod and the film collection also in evidence. Ultimately M reaches his winder and starts cutting a film.

Having called W, he screens a short length of film (see technical notes). It shows a girl coming up a hill, and there is a crashing jump cut halfway. M sighs and makes a gesture of hopelessness. W says: "Come to bed and sleep on it."

But his sleep is uneasy. Above his head a projector whirrs unceasingly. Suddenly he wakes and shoots up in bed: "I've got it! I know just the very shot to bridge that gap." He gets up, passing the foot of his wife's bed without a glance at it. At the door of the cine room he stops abruptly. His wife is threading up the projector.

He walks quietly across to her and puts his hands on her shoulder. She looks up but does not start in surprise. They do not speak. She switches on the projector. We see the short length of film we have seen before, but now there is no jump cut. A slow drift pan of hills and sky has bridged the gap. She looks up at him expectantly, a slow smile on her face. He grins affectionately back.

The telephone rings—a call to a patient. The doctor dresses. He shows none of the irritation which we noted when the phone rang at the beginning of the film. Instead, he smiles contentedly as he gets ready to go out.

The shot of the projector actually screening the film can be done by single frame exposure if it has a still picture device, but it would be quite effective to show a blank screen lit by the projector, with nothing in the gate, and then cut to a similar white area produced by shooting a blank card of the requisite proportions and size. This approaches the camera by stop action shots until it just fills the screen, when you cut to the sequence that M. and W. are trying out. The approach should take about 20 frames.

The shot of the projector floating over the sleeper can be done by simple split screen technique, i.e., double exposure, with first one half of the frame masked off and then the other. You do not need an effects box—a rigid frame to hold the masks is sufficient. Or one could use the two mirrors again, but this time the one nearer the camera should be about six inches in front of it and large enough to include nearly half the picture.

I have used the mirror technique quite successfully, and shall be happy to give further details on this or other technical matters in the unlikely event of anyone wanting them.

## "All Quiet" Still Packs a Punch

THE MONTH has been heavy with reverberations of shattered reputations. Laslo Benedek, director of *Mother, Children and A General* and *The Wild One*, has turned out a foolish, dull piece of nonsense called *Moment of Danger*. Julien Duvivier, who has rested too long on the laurels won by *Un Carnet du Bal*, is responsible for the latest Bardot vehicle, *A Woman Like Satan*, the least attractive production in which she has been seen. And most disastrous of all, Georges Franju whose *Hotel des Invalides* remains one of the greatest pacifist films ever made, has made *Eyes Without a Face*, a horror film which simultaneously displays mastery of the medium and a diseased preoccupation with the more nauseating details of surgical operation.

The best feature of the month, not inappropriately, has been a re-issue of the work of another past master, Lewis Milestone. *All Quiet on the Western Front* was last revived ten years ago, and I only wish its periodic reappearances were more frequent. By now its story of the class of German schoolboys who volunteer for the army during the first world war is familiar. But their progress from eager obedience to the jingoistic promptings of their professor to realisation of the true horror and meaninglessness of war cannot lose its freshness, its honesty or its impact.

*All Quiet on the Western Front* owes its success neither to its cast (though, apart from Lew Ayres, whose performance has dated, most of them are magnificent) nor to its great battle scenes, even though these have seldom, if ever, been equalled in the cinema. What counts is that Lewis Milestone shared the passionate conviction of Erich Maria Remarque, upon whose book the film is based, of the futility and beastliness of war. Milestone's young boys, stunned at the brutality of the training course, aghast at the realities of injury and death, only once pause to wonder what they're fighting for. And in one sense all Remarque's work is weakened by the fact that it concerns only a defeated people.

But the international aspects of the characters and their situation triumph over this limitation.

Louis Wolheim and Lew Ayres in "All Quiet on the Western Front."



Just look at the universal immediacy of such scenes as the soldiers' first experience of action, the scene between the boy home on a few days' leave and his mother, the encounter with the French girls—in fact, ninety per cent. of the film.

Strange, isn't it, that while the appeal of the message of *All Quiet on the Western Front* was so enormous that over the years it has been seen by an estimated hundred million people, our own war films stick on the recruiting poster level of, say, *Sink the Bismark*. France sends us films like Resnais's *Night and Fog* and *Hiroshima Mon Amour*, Japan gives us *The Burmese Harp*, but the British cinema insists on going down with all guns firing.

If *All Quiet on the Western Front* is a true example of a director's film, *The Story on Page One* indicates what can happen when a writer turns director. Clifford Odets, directing from his own screenplay for the first time, is in love with his own words, even when the words add up to very little. His story looks for a while as if it might be an indictment of the American legal system, then ducks most of the issues it seemed about to raise and settles for an account of the personal troubles of a woman accused of conspiring with her lover to murder her husband.

The woman and lover are played by Rita Hayworth and Gig Young, a spectacular example of timid subservience to the star system. Fortunately Anthony Franciosa, Mildred Dunnock and Hugh Griffith are able to invest their roles with something more akin to reality, and the sequence in which the classic American mother is exposed as a domineering, egotistical monster is every bit as effective as Odets obviously prayed it would be.

Most of the film is set in the court room, and yet the usual fascination of trial scenes is frequently lost through the sheer repetitiveness of the material. The prosecuting attorney, sinisterly played by Sanford Meisner, sometimes recapitulates so many times that it seems he must be about to prove some startling new point through the cumulative effect of recrossing the same territory. We wait expectantly—and he sits down.

What really makes the film unworkable, though, is the fact that we never begin to care about the fate of the two people on trial. They are so obviously two film stars posing as people, using gestures and inflexions divorced from anything you or I might ever do, that they seem to



Murder trial cross-examination. — A scene from "The Story on Page One."

inhabit a different planet from the rest of the characters, who are at least related to our common experience. Odets doesn't seem to have cared much about the phoniness of his two principals; but he should have realised that if a film hinges on what happens to them, even the incidental plot, on which he has lingered much more fondly, loses its grip if no sense of urgency about the outcome is communicated.

This whole problem of central and secondary situations is an absorbing one. Many writers and directors accept work which has little basic appeal for them in the hope that they can introduce something into it that does excite them more—which I gather largely explains Laslo Benedek's acceptance of *Moment of Danger*. But the result, not surprisingly, seldom works out happily. The amateur scriptwriter has the advantage first of working only on what does attract him and then of being able to abandon the original plan if he finds himself still more attracted by an offshoot from the original.

This often happens in comedy writing. One professional example during the month was *Operation Petticoat*, written by Stanley Shapiro and Maurice Richlin and directed by Blake Edwards. I suspect that the original story which suggested the script concentrated to a much greater extent on the complications of having five Army nurses on board an American submarine. The film wisely leaves all this until nearly halfway through, concentrating on the more promising anarchy of a scrounging social climber attached to the submarine—an elegant performance by Tony Curtis. "In confusion there is profit," he announces, looting vigorously during an air attack.

Other situations include the disguising of a captured pig as a drunken sailor, and the problems of a bright pink submarine which is the object of attack of both the American and Japanese forces. Alongside such inventive

delights, the conventional underwear jokes based on the nurses' presence look pretty feeble, but little time is wasted on them. Not the least agreeable aspect of the film is the timing of the duologues between the impeccable Curtis and a baffled Cary Grant.

And British comedy? The hearty vulgarity of the *Carry On* series has blown a breath of honest music hall air into what was a dismal scene; but *Please Turn Over*, the latest film by the same team of director Gerald Thomas, producer Peter Rogers and writer Norman Hudis, tries to get above the seaside postcard level with a view of suburbia through the eyes of a teenage novelist. Most of it limps, particularly the scenes with the most boosted players, Ted Ray and Julia Lockwood. The incidental pleasures include the performances of Joan Sims, Jean Kent and—in a delicious sequence which no one yet seems to have remarked is a deliberate send-up of Alec Guinness—Lionel Jeffries.

But if the film was to score any real hits on its more ambitious level it needed more intelligence. I'm still unable to decide whether the conclusion, in which an angry young playwright clearly intended to represent John Osborne suddenly declares that his only reason for writing "sordid" plays is because they're popular and that he has "sold out," is the result of malice or ignorance.



Cary Grant and Arthur O'Connell discover there are women aboard the submarine. —From "Operation Petticoat."

## Films For Club and Home Show

THE POPULAR *Carry On* comedy series is being released by G.B. Film Library, Aintree Road, Perivale, Greenford, Middlesex. *Carry On Sergeant* has been available for some time on 16mm., and is to be joined by *Carry On Nurse* during April. In October *Carry On Teacher* will be released, and further productions in the series will become obtainable shortly after their 35mm. circuit distribution. None of these films could claim anything as ambitious as a sustained plot, but their unrelenting machine-gun spatter of jokes on anything and everything related to the titles' themes scores many vigorous hits. Other new G.B. offerings include *Subway in the Sky*, a thriller set in post-war Berlin and starring Van Johnson and Hildegard Neff, and *Whirlpool*, a drama which marks Juliette Greco's first appearance in a British production.

The current boom in films directed by Ingmar Bergman need not be confined to 35mm. cinemas. Cross Channel Film Distributors, 93 Wardour Street, London, W.1, offer four of these Swedish productions—*Port of Call*, the story of a girl sent to an establishment for juvenile delinquents, *Summer Interlude*, an account of the love life of a ballerina, *Waiting Women*, a quartet of stories by the wives married to four brothers, and *A Lesson in Love*, a

comedy about a difficult period in the life of a gynaecologist and his wife. All except *Summer Interlude* carry X certificates and should not, therefore, be shown when children are present. The same library has also recently issued Luis Bunuel's *Evil Eden*—again X certificate—a Mexican adventure story into which the director has managed to insert several typically bizarre moments.

Another Bergman production, made rather earlier than the others but still considered one of his finest films, is available from Connoisseur Films, 167 Oxford Street, London, W.1. *Summer with Monika*, the story of an idyllic love affair with a tragic conclusion, is an intensely atmospheric study of adolescent love which in some ways surpasses some of his more consciously intellectual films.

Three new productions are available on free loan from Ford Film Library, Department R5G, 88 Regent Street, London, W.1—one of the dwindling number of libraries which does not restrict its free films to organisations. The new productions are *First on the Road*, a combination of live action and animation demonstrating the merits of the Anglia without any recourse to a commentary, *African Safari*, an account of the testing of the Anglia in

(Continued on page 1152)

APRIL A.C.W.

## A.C.W. TEST REPORTS

### Admira 16A Electric Camera

THIS Czech-made 16mm. camera is unusual in that it is, to our knowledge, the first camera in this gauge (excluding purely professional models) fitted with an electric motor drive. Motive power is provided from a nickel-cadmium accumulator, housed in a pistol grip attached to the base, which incorporates a trigger and cable release for controlling the camera; it provides a very convenient grip when hand-holding. The manufacturers state that the accumulator will run about five rolls of film (500ft.) at one charge, but this estimate is on the conservative side; our tests showed that there is, in fact, sufficient for about twice this number if run in a short space of time. It is, however, advisable to re-charge the accumulator if the camera is to be put away for a while. A small charger is included in the purchase price, and this is suitable for a.c. mains voltages of 110-250 volts.

The camera has variable speeds from 8 to 32 f.p.s., and a warning lamp system in the viewfinder which glows when the camera is up to speed, but goes out when the accumulator voltage falls below that required to maintain it. The lens is interchangeable, but in a non-standard fitting; an adaptor to C mount is available. This camera is eminently suited to newsreel and sports work, both for long scenes, and because there is no need to stop for winding a spring between shots, or wondering whether the spring will last out a lengthy shot.

#### Use with Tripod

Use on a tripod is not quite so simple, for the pistol grip containing the accumulator screws into the tripod socket. However, a 2-metre long extension lead is available, enabling the battery to be placed on the ground, strapped to the tripod, or placed in the operator's pocket. Unfortunately, the problems of using the camera on a tripod are largely ignored in the instruction booklet. In the absence of the extension lead, we found a useful solution to be a short, thin bar of any convenient material drilled with a  $\frac{1}{16}$ in. clearance hole near each end; one hole is trapped between the camera and pan-and-tilt head by the attachment screw, while the pistol grip is attached through the other hole with a  $\frac{1}{16}$ in. Whit. nut.

The camera body is constructed of light-alloy die-castings, finished in grey wrinkle enamel, with all fittings chrome-plated. The completely detachable lid fastens to a groove on a pin in the centre of the body, locking being effected by a quarter of a turn of a folding key, which, however, cannot be folded over unless it is turned right home—a good safety feature. Light-trapping is by a  $\frac{1}{8}$ in. deep tongue and groove join all round. A Continental  $\frac{1}{16}$ in. Whit. tripod bush is located at the centre of gravity in the base, and, as mentioned above, for hand-held operation the pistol grip containing the accumulator for the camera drive is attached here by a captive screw, which has a shaped head for easy handling. As it is a little difficult to get a good grip on this screw to attach the camera really tightly, we found it advantageous to tighten the screw with the grip turned slightly anti-clockwise from its final position and to tighten it down finally by turning the grip in relation to the camera.

The gate is relieved in the picture area, except for a bearing surface all round the aperture on both the front and rear parts of the gate. The pressure plate

*Complete Admira outfit, including the miniature charger at left. The speed control knob, footage counter, and exposure table can be seen on side of camera.*



is mounted on a wide leaf-spring, and can be opened for lacing by pulling back on a small knob on its upper face. The pressure plate carrier is mounted on two pins, and for cleaning it is simple to withdraw the carrier after first pulling the plate back. The gate incorporates sprung edge-guiding on the "inside," and the pressure-plate is blackened in the picture area to prevent reflections and halation—a commendable point. The retracting claw engages perforation + 1 (one below the bottom of the gate), and, like the sprocket, is single-sided to enable B-wind film to be run in the camera (for subsequent full-width striping). The shutter is of the usual rotary disc type, with an opening quoted as 160 deg., thus giving an exposure of  $\frac{1}{160}$  second at 16 f.p.s. and *pro rata* at other speeds.

The film path includes a ten-tooth sprocket which the film meets before and after the gate, with swivelling roller retainers relieved in the picture area, and stripper plates to prevent the film winding itself round the sprocket in case of take-up failure. The camera lid carries protrusions so positioned that it cannot be locked into position if the guides are not shut or if the spools are seated incorrectly. Etched guide-lines on the camera base-plate indicate the correct size of the loops. The take-up is driven via the usual slipping clutch.

#### Feeler Type Counter

The footage counter is of the feeler type, operated from an arm resting on the film on the take-up reel; the end of the arm carries a small roller so profiled as to contact the film only in the perforation area. The amount of film used is shown on a scale on the right-hand side of the camera in both feet and metres. One minor disadvantage of this type of counter operating from the take-up spool instead of the more usual supply spool is that it is difficult to estimate how much film remains if an incomplete roll of film is used, e.g., if a part-exposed roll of film is broken off for processing, and the rest retained in the camera for subsequent use; there is also no indication whether the roll loaded in the camera is a 50ft. or a 100ft. one, all of which would be shown were the counter operated from the upper spool.

The electric motor is controlled by an electro-mechanical governor, which is continuously adjustable, with calibration marks at 8, 16, 24 and 32 f.p.s. There is no provision for exposing single frames. A lamp behind a green glass, situated inside the viewfinder, and visible just above the view seen through it, is connected to the governor circuit in such a fashion that it lights up when the camera is up to speed, thus providing a check on this and on the state of charge of the battery. The brightness of the lamp naturally varies with the on-load voltage of the accumulator, and with the relative duration of the time during which the governor is making



contact. At the lowest speed and with a fully charged accumulator, the brightness is a little disconcerting if the camera is being used in dim light, as it tends to dazzle the eye. The makers state that as long as the light is on, even dimly, the state of charge of the accumulator is satisfactory, but we suggest it would be wise to re-charge the accumulator when the light gets very dim, just to be on the safe side. In case of a failure, the lamp—a standard 6 volt 0.05 amp. torch bulb—may be easily replaced by undoing two screws on the top of the camera.

### Camera Consumption

The nickel-cadmium accumulator housed in the pistol grip is a sealed, gas-tight unit, with a nominal voltage of 10 volts and a useful operating range down to about 6 volts. Camera consumption is about  $\frac{1}{2}$  amp. The current is led to the camera via a special co-axial plug and socket, which is insulated from the body. As mentioned earlier, special extension leads are available, including one for remote control. For the latter, however, the release button on the camera must be locked "on" with a locking type cable release. If required, the camera can be operated from dry batteries of an appropriate voltage—useful in an emergency when the accumulator is being charged.

The accumulator may be removed from the grip by undoing two screws in the base, but this is not really necessary as it can be charged while in position. One has only to remove the plug from the camera and plug it into the socket on the charger, then plug this into the mains via the lead and mains plug provided. This latter is of the Continental two-pin type, but will fit a standard 5 amp. socket outlet. The charger incorporates a 3.5 volt 0.5 amp. pilot light which also acts as a safety fuse. Charging time is given as 9 hours from 200-250 volt mains and double this from 110 volt, and this should not be exceeded.

The release button is situated at the lower front of the camera, and is threaded for a cable release. It effects both a mechanical release of the camera mechanism and operates an electric contact in the battery circuit. The mechanical release ensures that the camera stops dead, and with the shutter closed. As mentioned above, when used with remote control the release button must be kept depressed, and under those conditions the camera will run down at the ends of shots, and may stop with the shutter open, thus fogging a few frames. This, however, is not serious.

### Viewfinder Optics

When the *Admira* is used with the pistol grip, a captive cable release, operated from the trigger, is screwed into the centre of the release button. A screwed collar provides adjustment for the correct length of travel of the release, and can be used to take up any stretching of the fabric covering which may be encountered after prolonged use. A nice design point is that the end of the release fitting the exposure button is free to rotate on its axis, thus allowing it to be fitted into position without twisting the covering of the release.

The viewfinder is of the direct vision optical type, giving an image approximately one-third life size. An unusual point is that all four air-to-glass surfaces of the viewfinder optics are coated (bloomed), and the front glass is recessed so that it is effectively hooded, thus giving remarkable clarity and freedom from scatter and glare even when looking towards a bright source of light. The centre of the finder window is  $\frac{3}{8}$  in. to the right and  $1\frac{1}{2}$  in. above the lens axis, and there are no parallax indication marks. The finder axis is, however, tilted slightly towards

the lens axis, and the makers state that parallax may be ignored at distances greater than about 5ft.

We would have thought that the tilting of the finder axis relative to the lens axis is not a good thing, for though it may give slightly greater accuracy on close shots, it will lead to errors in distant shots which will increase as the object distance gets larger. However, we found in practice that the finder was quite accurate for most work. Rails are provided at the front of the finder system to take supplementary lenses and masks to match taking lenses of 12.5, 25, or 50mm. focal lengths.

The lens fitted is a 20mm.  $f/1.8$  Meopta Openar, in a focusing mount calibrated in metres down to 0.5 metre, and fitted with a depth of field scale of the usual type.

Note that according to the instruction book the lens is scaled from the front lens element and not from the film plane, which is the usual nowadays.

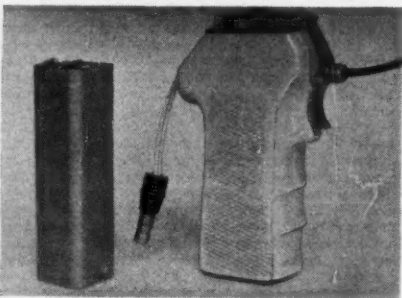
### Aperture Scale

The aperture scale, though a little non-linear, is nevertheless not unduly cramped, and is calibrated down to  $f/16$ —not quite enough, in our opinion, as in newsreel work one frequently has to use a fast film (as bad light conditions and interiors may be encountered), and suddenly have to switch to a bright exterior, and then  $f/16$  is quite insufficient without hefty filtering. However, one can see the maker's difficulty, for the actual aperture at  $f/16$  is already very small, and it would be difficult to make it any smaller and still retain accuracy of calibration.

Both the aperture and distance setting rings are deeply fluted for convenient operation even when wearing gloves. On the model sent for test the iris setting ring was a little loose and tended to get moved accidentally during use—no doubt greater care would have prevented this. The front of the lens mount carries a screw thread for taking a lens cap (supplied) and also for fitting filters. As mentioned earlier, the lens is in a special Meopta non-standard mount with 11.2mm. register, but an adaptor to enable the camera to take C mount lenses is available, also one for fitting Contax and Pentax lenses. A macro ring for close-up work (29.5cm.) can also be supplied.

The *Admira* is very simple to thread and to use, and is very comfortable to use in the hand. An exposure table is provided on the side.

The instruction booklet—rather an unwieldy document, on near foolscap size paper—suffers from some very indifferent translation, and is incomplete, leaving out some figure references and all the figures in tabular matter. In our copy the photographic illustrations were missing, too. A



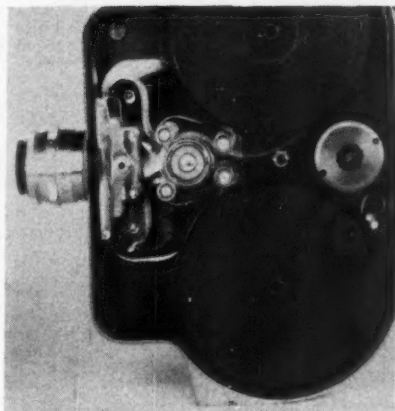
The pistol grip with the accumulator removed. The grip is screwed into the tripod socket by captive bolt at top; the screw thread on the trigger is used to take up slack in cable release.



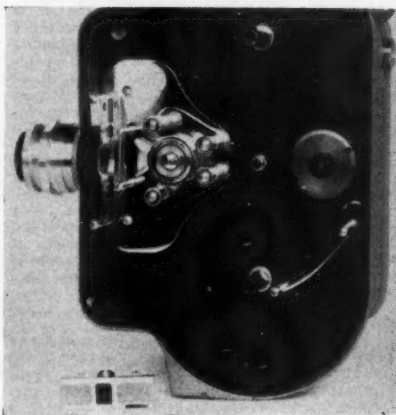
further omission are instructions for renewing the pilot-light/fuse in the charger: in fact, short of force—which we were unwilling to try—we could see no easy way of opening up the unit. Otherwise the instructions are quite comprehensive, and contain much useful advice, but wading through it is rather hard slogging. We understand that an improved version will be available soon.

We measured the running speeds in our usual way, by running a calibrated test-film, and unfortunately have to report that the governor adjustment must have been faulty on this particular model, as the true speeds were far higher than the marked ones. No doubt this was a fault in adjustment and could be quite quickly corrected by the agents. The actual speeds were: When set at 8: 11.9 f.p.s.; at 16: 23.5 f.p.s.; at 24: 31.2 f.p.s.; at 32: 37.2 f.p.s., and these speeds were maintained over large variations of supply voltage as the accumulator ran down, thus showing that the governor was very efficient, but obviously wrongly set. The error at 16 f.p.s. is particularly unfortunate, being greatest at the most-used speed. But, as we said before, this is no doubt a peculiarity of the one camera sent for test; the trouble is unlikely to be encountered in others. Still, we report as we find.

We shot a considerable amount of film, and liked



The camera laced with film.



Interior of camera, with pressure plate removed. Note sprung edge-guides in gate, and blackened pressure plate. Sprocket and claw are single-sided to allow use of B-wound film.

the way the *Admira* behaved in the hand, and on the tripod once the necessary steps were taken to house the battery. Photographing a one-second-swing pendulum confirmed the high running speeds, giving 11.7, 24.0, 30.5 and 37.0 f.p.s. at the 8, 16, 24 and 32 settings. Steadiness was very good after a little breathing at the start of shots. The camera gets up to speed quite quickly, the first frame getting only a little more exposure than its successors. The lens gives a good account of itself, is free from flare, and the focusing scale is correctly calibrated.

The finder is commendably accurate; at a 10ft. taking distance, when covering an area of  $56\frac{1}{2} \times 41$  in., the finder shows only half an inch too much at the bottom and left of frame, and cuts off  $2\frac{1}{2}$  in. at the top. The footage counter is sufficiently accurate for practical purposes. The frame line is accurately positioned to bisect the sprocket holes, though the frame height is a little greater than normal, resulting in a light frame line from image overlap rather than

the more usual dark one from a strip of unexposed film; however, this does not matter in practice.

When running from dry batteries, we noted that the camera would run backwards when the polarity was reversed; this might be useful for dissolves, etc., though as there is no take-up on the top spool, only a limited amount of film can be run back (it is also essential therefore to observe correct polarity when connecting up a dry battery!); with the accumulator in the pistol grip, the connections are not readily reversed, so backward running is not easy to achieve. Incidentally, the motor is not suppressed against radio or television interference, and we feel that this is something that ought to be rectified by the manufacturer.

The *Admira* 16A weighs  $4\frac{1}{2}$  lb. and costs, complete with charger, £112. Accessories available include a set of seven filters with holders (G2, G3, GR, GGR, RB and UV) at £11 11s., spare nickel-cadmium accumulator £15, close-up lens attachments £3 15s. 7d., a titler designed for the camera £7 10s., plug, cable and switch for remote control £6 6s.

We have been informed that the model we received for test was an early one, and that the current models feature an improved and more accurate motor, an improved power connection from the battery, and do away with the wire cable release.

Agents: D. W. (Cine Equipments) Ltd.

### Eumig P8m Imperial Projector

THIS, the third version of the P8 to appear, has been developed from the P8 Imperial. To the tape synchroniser and power rewind of that machine it adds reverse running, still pictures with heat filter and a differently based lamp. The same compact, highly efficient design has been preserved, but there are quite extensive modifications. On the two previous versions, the two spool arms folded for storage, and lay inside the back cover of the mechanism. The space they occupied in this is now taken up by reversing drives to the spools, so when not in use the arms just hinge down (quite neatly) outside the case, which does not have to be opened at all. Spool capacity remains at 400ft.

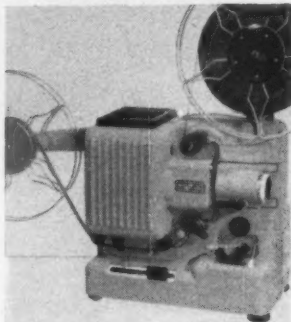
Reverse running is obtained by straight switch-over, there being a forward-backwards switch alongside the on-off switch. Both spools are driven

by spring belts. Ingenious one-way clutches—a single-tooth ratchet-and-cam plate, between two moulded nylon gears—are used to drive the spools in the wind-up direction, but leave them free when film is being fed from them.

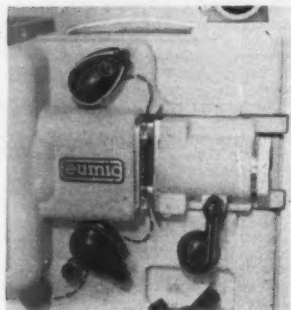
When we reviewed the earlier versions of the P8, we commented on the non-standard spool rotation: the film has to be wound, and also takes up, in the opposite way to the accepted standard. This arrangement is used in the new machine but, as the instruction book points out, it can project forwards from reels wound in the standard way, though while doing so it cannot be put into reverse. In fact, however, the P8s are designed for anti-clockwise winding.

Few users will have any strong feelings about this.

*Eumig P8m Imperial, showing film path.*



*Gate opened to threading position. Note threading path stencilled on body.*



So long as one uses only one's own films, the fact that they will be the "Eumig way round," as we have heard it called, obviously is neither here nor there. It is really all a matter of opinion. Personally, we rather regret deviations from the standard, but we can quite see that this is a design compromise which the makers have accepted; and, of course, it has no effect whatsoever on performance, which (to anticipate) is very good.

The gate is front plate sprung against fixed back plate, as before, but the lever for opening it is now a better shape. On earlier models, moving the lever 180 deg. opened the gate (nearly  $\frac{1}{4}$  in.), engaged the power rewind gears and switched off the lamp. The motor was under the control of the single switch. Now the gate lever is moved only 90 deg. for threading. A further 90 deg. movement is used only for rewinding, as it not only engages the top spool drive with the fast rewind, and frees both spool spindles from their normal drive (all highly

ingenious mechanical design), but also switches on the motor (only). The speed of rewinding is controlled by the motor speed control resistance in the usual way. Obviously one must be careful not to open the gate fully when threading, or the motor will start.

In effect, one is only opening the gate half the possible distance for threading (i.e., about  $\frac{1}{4}$  in.), and of that distance half is taken up by the outer edge guides. It is not difficult to thread the film into the gate, but it seems a pity to have restricted the opening in this way. The only compensation is that the film can only go in as far as the inner edge guides, and is there correctly positioned. The plates are not removable but can be cleaned *in situ* by putting the lever over to the rewind position. Framing is fixed optical centre.

#### Quick Pull-Down

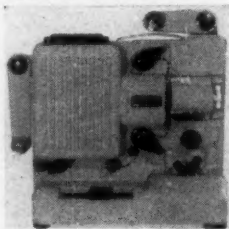
The sprung side-plate retainers round the sprockets have been improved by the addition of a moulded plastic outer piece which makes them easier to press open for unthreading. The quick pull-down (about 30 deg.) is achieved by a three times speeding up of a 90 deg. action; one stroke of the double claw pulls down the film, and in the two following strokes the claw is withdrawn.

The shutter is correspondingly fast, the single blade (approximately 90 deg.) running at three times frame speed. The equivalent of a three-bladed shutter with 30 deg. sectors, it has the added advantage that the time taken actually to cover up, or uncover, the gate area is cut to one-third. The result is improved light efficiency, but at the expense of a slight increase in noise level. But no one could accuse the Eumig of being a noisy machine.

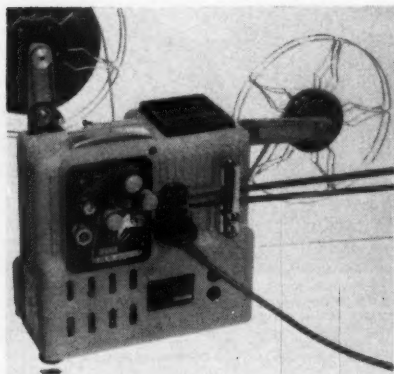
We tested it for maximum speed, for it is essential to have some reserve above 16 f.p.s. for proper operation of the synchroniser. Top speed was approximately 19 f.p.s. shortly after first switch-on, rising slightly as it warmed up—ample for the synchroniser, even allowing for the extra load of the tape. It was not capable of reaching the full 24 f.p.s. ideally required for projecting silent library prints from sound films.

#### Heat Filter Operation

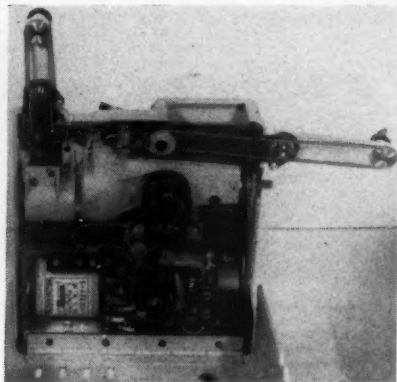
The heat filter between condenser lenses and gate is lifted by airflow from the blower, rises out of the beam when the projector reaches a safe speed (about 11 f.p.s.), and instantly drops into the beam again if the speed is allowed to fall below this. It operates immediately when the machine is switched straight over from forwards to reverse (approved, incidentally, in the instruction book). A partly metallised (silvered) piece of a heat-absorbing glass, it appears to be of a new type for cine projectors. The silvered back reflects some light-plus-heat back towards the lamp, and the glass absorbs much of the remaining heat while transmitting most of the light. Frames held in the gate for 2 minutes were quite unmarked.



*Spool arms folded; they hinge down outside the case, which does not have to be opened.*



Above: showing built-in tape synchroniser. A model without synchroniser is also available. Right: neatly packed internal mechanism. Spool spindles are belt-driven through one-way clutches and nylon gears. Transformer (lower left) feeds lamp, and motor (lower right).



The stills lever just below the lamphouse does two things. First, it pushes down the flap which controls the heat filter; this drops the filter into the beam. Second, it shifts the driving belt from its pulley on the main shaft to a loose pulley alongside it, on to which the motor thus idles, and the mechanism promptly stops. The motor continues running, the blower air being partly deflected and giving a little extra cooling in the lamphouse. If the mechanism stops with the shutter closed, slight turning of the inching knob at the rear of the machine opens it. The illumination on stills is about one-fifth of that of normal running and the picture has a slightly mauveish cast due to the nature of the metallised semi-reflecting coating.

The 12 volt 100 watt flattened filament lamp is fitted with a different cap—pre-focused in manufacture—the BA21S (21mm. diameter, with four irregularly spaced pins). There is no provision for individual adjustment, the accuracy of the base making this unnecessary. A socket for room light (Continental 2-pin fitting) is again provided (when projector is off, light is on, and vice versa), the series-wound motor is radio and TV suppressed, and tapings are at 110, 160, 200, 220 and 240 volt a.c.

#### Tape Synchroniser

The built-in tape synchroniser is the same as that used on the P8 Imperial. It suits  $3\frac{1}{2}$  i.p.s. tape and 16 f.p.s. film speed; left-to-right or right-to-left tape travel; works with unflashing efficiency.

With 36in. picture, no film in gate, screen brightness averaged 12ft. candles (centre reading 14). This would give the standard screen brightness of 10 foot lamberts on a white matt screen 34in. wide, or on a glass-beaded screen twice that width. Impressive though they are, these figures are slightly lower than those yielded by our tests of earlier models, but this could be due to variations between lamps. Evenness was good, though not perfect—there being slight fall-off at the corners, but there was no trace of filament image. Steadiness: very satisfactory. There is virtually no spill light.

Lenses supplied for test with the projector were the 20mm. Eumig Eupronar f/1.4, and the 25mm. Eupro f/1.6, both bloomed and in 23mm. dia. barrels with the usual helical focusing groove. The

20mm. gave an average performance, the 25mm. an excellent one (noticeably better at the corners of the screen, as might be expected).

In short: clever design, well made, excellent standard of finish, good value.

Price: £45. Carrying case: £3 15s. (Johnsons of Hendon Ltd.)

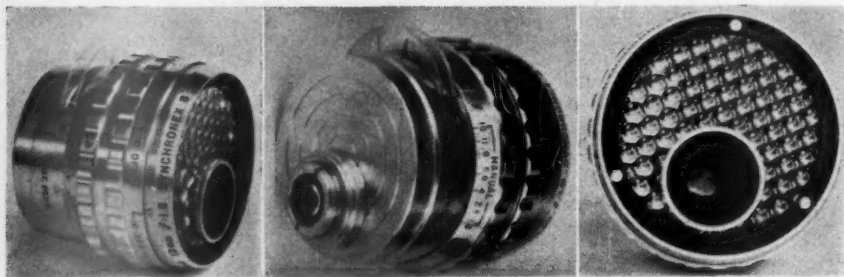
#### Elgeet Synchronex 8 Lens

THE AMERICAN-MADE Synchronex 8 lens is an assembly comprising a fix-focus 13mm. f/1.8 4-element lens surrounded by a photo-electric cell behind a lenticular mosaic (which restricts its view to roughly that of the lens) and mechanism for coupling to the lens iris, the whole thing being provided with a standard D mount. It can thus be attached to most cameras with interchangeable lenses, converting them into "electric eye" models. It should fit all D mount cameras which have no obstructions longer than  $\frac{1}{4}$ in. within  $1\frac{1}{2}$ in. of the centre of the lens mount, as this would prevent the lens being screwed home.

The maximum diameter of the barrel is  $2\frac{1}{2}$ in., and  $1\frac{1}{2}$ in. at the rear of the lens, but the mount is placed off centre, and so a larger swing must be allowed for when screwing the lens home. The off-centre mounting serves two purposes: it allows the lens to be positioned on most cameras so as to clear the viewfinder field, and in such a way that the insufficient light indicator is easily visible. To assist correct orientation of the lens, a small key is provided by which the screw part of the lens-mount may be turned until a position is found which will give the desired orientation when the lens is screwed home; in general this will be when the transparent dome of the indicator is on the right when seen from the front.

#### Automatic and Manual Setting

The lens barrel contains two fluted adjusting rings. The first is marked ASA film speed 10, 16, and automatic off, and serves to adjust the sensitivity to that of films of these speeds (e.g., daylight and artificial light colour film), or to set to manual operation. The second ring is marked automatic, and manual with f/stop markings f/1.8, 2.8, 4, 5.6, 8, 11 and 16. The engravings referring to automatic working are filled with red, while the manual references are in black. For automatic working the front ring is set to the correct film speed, and the rear ring to automatic. Should manual setting be desired, the front ring is set to automatic off, and the aperture set on the scale of the rear ring.



Left: Elgeet Synchron 8 set for automatic working with 16 ASA film. Serrated ring at front can be unscrewed for insertion of filters. Centre: lens set manually at  $f/4$ . The slot in the screw mount can be engaged by a key and turned so as to position the lens on the camera as desired. Note "insufficient light" indicator needle in transparent dome. Right: front view, showing the lenticular mosaic which restricts the field of view of the meter cell to that of the lens. Note the unusual shape of the aperture—obtained when the lens is operating at  $f/4$ . At smaller stops the aperture becomes diamond-shaped.

An under-exposure warning device is provided. This takes the form of a transparent dome on the side of the lens (and visible from the rear on most cameras), inside which moves a needle coupled to the diaphragm; at one end there is a red line and the dome has a frosted appearance. If the pointer is inside the frosted part, or on the red line, there is insufficient light to film; if it is in the clear part, one can safely go ahead.

The automatic mechanism operates in the usual way, in that a current generated by the photocell operates a meter movement which is coupled to two rotating plates with shaped slots, the lie of which gives the appropriate light transmission. The aperture so formed is far from circular; in fact, it has a very irregular outline down to about  $f/4$ , after which it becomes roughly diamond shaped. However, this does not seem to affect the performance of the lens.

In our tests we found it worked well. It is, of course, suitable only for automatic working at a single running speed, 16 f.p.s., and further, like all automatic and semi-automatic lenses, liable to error in certain special light conditions, namely, when shooting against the light, or against extremely light or dark backgrounds. For these cases the manual control is provided. We think, however, that the manufacturers have missed a golden opportunity of making the lens even more versatile: all that would be needed would be the provision of an aperture scale in the transparent dome adjacent to the needle.

### Dealing with Difficult Subjects

This is because the correct way of dealing with the difficult subjects mentioned is to take a close-up reading (from the face, for instance, if a person is being photographed), then retreat to the shooting distance and set this aperture manually. However, in the present case a separate exposure meter is necessary to enable one to do this, as there is no indication at what aperture the lens is working when set to automatic.

Luckily, there is a fairly simple solution. As the meter needle also moves when the lens is operated manually, it is not all that difficult to mark the dome at points corresponding to the various apertures. The marks can conveniently be made with china-graph pencil, and if desired later made more permanent by engraving with a sharp point and filling in with indian ink, or something similar. This would have a further advantage on cameras fitted with variable speeds, in that a separate meter would be unnecessary when the camera is run at other than

16 f.p.s.; the reading with the lens on automatic could be read off, and the appropriate correction easily calculated and set manually.

We feel that this is a matter which the manufacturers could themselves well provide for on the lenses. It greatly increases the scope of the lens (it would even make operation with films of other speeds possible, though not automatically), while it would in no way complicate things for the novice, who could simply ignore these markings.

A filter holder for 18mm. dia. filters is provided at the front of the lens. This will mainly take U.V. haze filters, we presume, or else with black and white film appropriate filters may be inserted to bring the speed down to one of those marked on the lens barrel, when automatic working may be obtained. However, no doubt the vast majority of users will only be interested in colour film. It is perhaps unfortunate that a larger sensitivity range is not provided, for there are several faster colour films in the offing for which this lens is not suitable. Still, this reservation also applies to several electric eye cameras. In any case, Kodachrome and Gevacolor should remain in production for very many years.

### Subjects and Backgrounds

The lens is accompanied by a comprehensive instruction leaflet which, besides operating instructions, gives the field covered at various taking distances, and the nearest distance in focus at various apertures; but, again, as the working aperture with the lens on automatic is not indicated, this table is a little difficult to apply.

One bit of advice given must be treated with a little caution; on indoor filming, the leaflet says: "Keep the subject as close to the background wall as possible." No doubt this is mainly meant for the simplest lighting set-ups, possibly with a bar-light, where the background is not lit separately; in such cases, if the subject is too far from the background, the lens will try to even out the great brightness difference between the subject in the foreground and the relatively darker background, and the subject is likely to be overexposed. The real solution is to illuminate the background independently. However, this is a minor point.

We made test light readings against our standard exposure meter, on both incident and reflected light, after calibrating the dome as outlined above. They gave close correlation over a large range of subjects, except in the case of back-lit subjects where incident light only indicated an acceptable exposure. The



speed of response of the automatic mechanism was quite adequate.

We also exposed a large number of scenes in varying light conditions. In almost every case the lens gave a satisfactory exposure, though flat-lit subjects tended to be a little over-exposed; this was particularly true of a number of mid-shots with the sun behind the camera. But all in all the lens performed well, and should prove most attractive to those who desire fully-automatic working, or cannot be bothered with an exposure meter. Price is quite reasonable—£33 1s. 6d.

*Submitted by The Century Optical Co.*

### Elgeet Cine-Flex

THIS handy reflex viewer or parallax eliminator works on the principle of placing a part-silvered mirror on the optical axis in front of the camera lens, so that though most of the light from the subject reaches the camera lens, enough is reflected into an eyepiece for the operator to be able to see the exact field presented to the camera. Adaptors are provided to suit most camera lenses, and the viewer weighs only 3 oz. It measures about  $4\frac{1}{2} \times 2 \times 1\frac{1}{2}$  in., is constructed from two plastic mouldings, and is finished in light grey.

The body has a front opening  $1\frac{1}{2} \times 1\frac{1}{2}$  in., within which the mirror is secured at an angle of 45 deg. by means of a single spring clip which anchors its sides and top. The opening is finished matt black internally, to suppress stray reflections. At the back is a screwed adaptor, with clear opening about  $\frac{1}{2}$  in., and carrying a knurled ring. On to this adaptor one can screw the universal adaptor, and then lock it in any desired rotational position with the knurled ring. The universal adaptor has three radial screws to hold the front of any lens up to 1 in. dia.

The viewing element is mounted at the top of the body, and can be slid vertically for focusing. It contains an optical system and a frame with matt screen on which are marked clearly in black the fields of 10mm., 13mm., 25mm. and 38mm. lenses in the case of the 8mm. instrument. The eyepiece at the top is secured by a push-on aluminium ring.

In use, the viewer is mounted vertically against the camera lens, care being taken that it is hard against the front ring. It is then lined up with the lens optical system, and on looking into the eyepiece one sees the exact field seen by the camera, with the lens fields superimposed.

The adaptors include provision for 21.5mm. dia. close-up lenses and filters. The outer frame of the body is a rectangle 1.85 by 1.55 in., and could be used

for a small effects box, masks being seen correctly placed relative to the subject. The mirror reflects only about one-eighth of the incident light, so the effect on exposure can be ignored.

The Elgeet Cineflex is certainly a most useful device for accurately centring the camera on close subjects and, in fact, its value rests on its use as a viewfinder unaffected by parallax error. It does not indicate whether the subject is in focus, and for this reason it is not strictly a reflex finder and its use is therefore limited. It presents the scene reversed left-to-right, and in cases where the front cell of a lens rotates for iris setting or focusing, the Elgeet rotates with it and lining-up is lost. It is, however, well designed and finished and it constitutes a complete cure of the parallax problem.

*Price:* £6 16s. 6d. Adaptors, universal or for individual cameras (e.g. Bolex, G.B.-B. & H., Brownie) 14s. Close-up lenses of focal lengths 12in., 21in., 17s. 6d. The 16mm. version has a universal adaptor built-in. (Century Optical Co.)

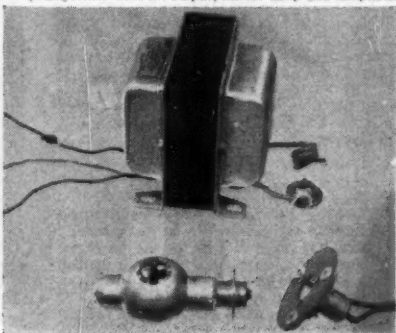
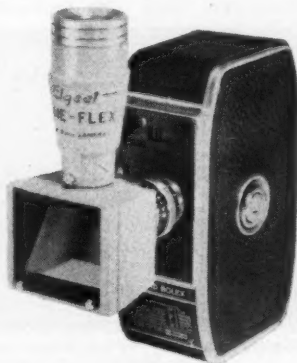
### Cold Light Conversion Kit

BECAUSE of the wide variety of projectors, and the differing problems involved in changing to cold light, this kit is offered without instructions. It is left to the user to determine whether his particular projector will accept the 8 v. 50 w. mirror lamp, and if it will, how best to fit it. The suppliers, however, offer to advise on specific questions on the use of the kit, which comprises a well-made transformer with 8 volt output, the lamp and a special holder for it. Of course, not all projectors will accommodate this somewhat bulbous-shaped lamp, and locate it correctly (33 mm. distance from centre-line of lamp holder to gate).

The lampholder is carried on a Paxolin disc. 2 in. outside dia. and  $\frac{1}{2}$  in. thick, with three fixing holes into which rubber grommets are fitted. The lamp is held in the usual way with three sprung pins which engage the pre-focus ring on the lamp base. The fixing holes of the lampholder, on approx. a  $\frac{1}{2}$  in. radius, are in line with the lamp retaining pins, that is, not equi-spaced. Should these holes not prove suitable in any particular conversion, it would be simple enough to make new ones in the Paxolin, or to cut it.

The transformer is amply proportioned for its duty; it measures 4 in. high  $\times 3\frac{1}{2} \times 3\frac{1}{2}$  in. and weighs approx. 4 lb. Mounting feet are provided, and the windings are fully shrouded. Connecting wires are brought out from the windings through holes near the base, but there are no terminal strips or tags.

*Left: Elgeet Cine-flex viewer. Right: 20th Century cold light kit (transformer with 8v. output, mirror lamp and lampholder.)*





The wires from the primary naturally must be fixed to some kind of terminal block to prevent straining them. The secondary is wound with relatively heavy wire which is strong enough to support itself if needs be. Evidence of careful manufacture is that the windings have been varnish dipped. Incidentally, note that the lead-out wires must be scraped thoroughly to remove all traces of the varnish before soldering connections on to them.

The primary of the transformer has windings of 0-200-230-250 v. Thus for 230 volts one would use the 0 and 230 v. taps, and wrap up (or otherwise insulate) separately the two windings not used. The two wires from the secondary go to the lamp (again insulated from each other, of course).

The transformer was tested for correct output by feeding in measured mains voltages, and checking the output voltage across the lamp (with the lamp on). We used several lamps, but found no significant differences. Readings were:

Tapping on Transformer	Mains volts	Lamp volts
"250v."	230	7.7
"	240	8.0
"	250	8.3
"230v."	220	8.0
"	230	8.3

The 4 per cent. extra voltage to the lamp given by the 250 v. tapping on 250 v. mains voltages is within the usual tolerance (it gives about one-eighth more light but drops the average expectation of lamp life to rather less than three-quarters of the normal 25 hours). If on 230 v. mains one had plenty of light, it would be practical to change to the 250 v. tapping, putting 7.7 v. across the lamp and giving about one-eighth less light but some 30 per cent. extra life. It should be pointed out that these tolerances in voltage fed to the lamp are also commonly found on commercial projectors.

### Critical Dimensions

After the voltage tests, the transformer was left switched on (with the lamp still connected) for one hour, at the end of which time it was barely even warm—as indeed one would expect from the generous size of core and windings.

In the fitting of the lampholder to any projector, it must be borne in mind that the lamp to gate distance is critical. Dimensions were given in *A.C.W.* for Sept. 1958 and Aug./Sept. 1959. The lampholder should preferably be so fitted as to permit of final adjustment with the lamp on, so that this can be set for best illumination and evenness.

We judge these components fully satisfactory and can recommend them. A similar kit is available for the 21½ v. 150 w. Tru-Flector lamp which, although less efficient in terms of light output and watts, gives notably higher screen brightness. The transformer is naturally larger. The lamp holder supplied is the Atlas "valve-base" one (details in *A.C.W.* Aug./Sept. 1959).

Price: Kit for 8 v. 50 w. lamp (including lamp), £7 10s. Kit for Tru-Flector lamp (inc. lamp), £10. (*Twentieth Century Movies*.)

### Elgeet Ediview

THIS is an interesting example of what we can expect now that American equipment can be more readily imported. One has only to look at the two-tone leatherette case of the Elgeet Ediview, with its well styled fittings, to realise how advanced the American manufacturer is in the art of presentation. The complete viewer, with geared rewinds and splicer, built into this case comprises a somewhat elaborate

die-casting measuring nearly 14 × 9 in. which carries all the parts. A horizontal film path is used (in the style of a tape recorder) and the two reels (400ft. max.) are carried on spindles in the main casting. The film is wound on the spools in the standard direction. There is a sprocket (made of red nylon) before the gate and geared to a rotating glass block which gives static pictures from the continuously moving film by refraction in the usual way.

An ingenious feature is that practically square-shaped gears are used to drive the glass block, the idea being to accelerate the motion during the move-on periods of the film, and to leave the picture still on the screen for a greater proportion of the time.

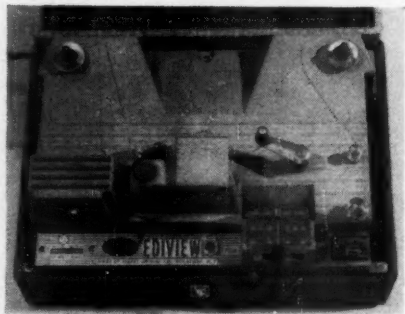
### Layout

The viewer has a simple gate and pressure pad, and there is also a film punch which can be used to make a small hole in the centre of the frame two frames below the gate, to mark the film for cutting. The lamp is a mains voltage 50 watt S.B.C. (double contact), and there is a heat absorbing glass (to protect the film when it is stationary) and two condensers in front of the lamp. After the gate comes the rotating glass block, then the projection lens (f/1.8) with cam focusing adjustment, then two front silvered mirrors which turn the beam upwards and backwards towards the silver screen (6 × 4½ in.), which is carried inside the lid and collapses when the outfit is packed away. The screen is well hooded, so the image is quite satisfactory in a normally lit room, provided no appreciable direct light is allowed to fall on it.

The single winding handle is linked to both the spool spindles and the feed sprocket by an internally fitted nylon bead chain. The sprocket does not have to rely on the film to turn it. The spools are driven through neat one-way clutches, and the winding handle can be turned either way. Two gear ratios are provided: moderately slow (1 turn=24 frames), and faster, for rewinding. The drive parts are well made, and the gears are mostly of nylon. The splicer fitted is an American Quik-Splice (adhesive Mylar tape). Tape patches are provided and further supplies are now available in Britain.

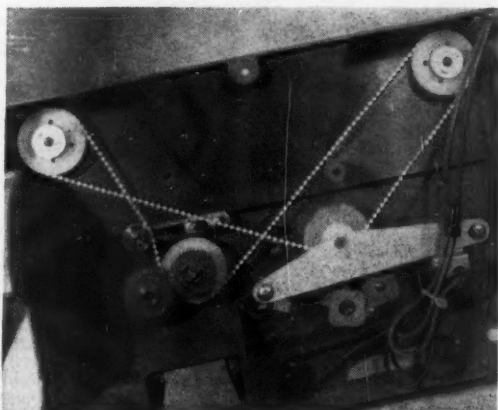
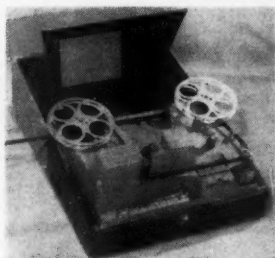
On test, the Ediview gave a fully satisfactory picture for editing, and illumination was good, even though the 240 v. 50 w. lamp has a much larger and less efficient filament than the 115 v. lamp used in this viewer in America. Sharpness of stationary single frames is very good.

The lamphouse gets very hot in use, so one's fingers must be kept away from it when threading the film. The threading path, though clearly marked is tor-



A Quik-Splice Mylar tape joiner is an integral feature of the Ediview.

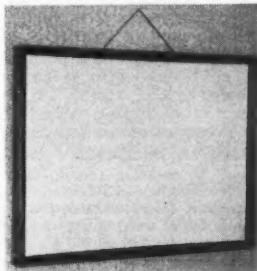
The works of the Ediview (seen erected for use below), showing nylon-bead chain on moulded nylon pulleys. Note the pair of square gears (bottom right) driving the rotating glass block with an irregular motion which gives a quick change from one frame to the next as the film passes smoothly and continuously through the viewer.



tuous enough to rattle towards the end of a long session. It is difficult to view short lengths because the film is kept on the sprocket teeth only by tension from the feed spool.

The 7½ft. mains lead is 2-core with American standard plug, but it could be very simply changed to a 3-core cable for use with British 3-pin plugs, if desired (though the model supplied for test had a plug-adaptor). Weight is 8 lb. There is space in the case for two 400ft. spools.

It is most convenient to have everything under one lid, as it were, with no loose bits. The Ediview is efficient for most routine editing, and looks decidedly good. Price: £29 10s. (Century Optical Co.)



## Nera Screen

ORIGINALLY designed for use with projection TV receivers, this quite unusual screen is also—as our tests show—admirable for home movies. It is not portable, but offers some outstanding features. The surface is perfectly smooth—the smoothness, indeed, is of a degree rarely seen today in amateur cine screens. This surface could be described as silver, for the material is a sheet of fairly stout gauge aluminium alloy, specially “processed”—as the manufacturers put it—to produce a fine granular sheen. It is held as taut as a drum in a beautifully made stained and polished wooden frame (dark finish), and the aluminium is curved round slightly

from end to end—in the way now common for wide screen presentations in the professional cinema.

The reflective characteristics are excellent; with the projector head-on to the screen, the reflected brightness measured from near the projector was nearly threetimes as great as for a white matt surface. At greater angles the screen brightness was well maintained, though slightly falling off with increasing angle of view, until at approximately 30 deg. the reflectivity was equal to that of the matt white comparison surface. (This creditable performance is perhaps due to the irregular character of the almost crystalline surface, and the nature and depth of the millions of tiny pits all over it.) To hold the brightness up at something above the level of the white matt test piece over a fairly wide angle (approx. 60 deg. total) is certainly a commendable performance.

The side-to-side curvature is calculated to equalise the angle of reflection from side to side of the picture, to an off-axis viewer at an average viewing distance—an important point. The slightly frosted surface prevents hot spots; examined under the microscope, it has an appearance somewhat reminiscent of chemical etching.

Cleaning can be carried out without risk by gentle sponging; or if the surface has been allowed to get very dirty, a liquid detergent may be used. It should certainly be protected against denting or scraping deep enough to go through the frosting. Other than this, it is very durable. Normally it will be hung on the wall (a cord is provided). Being a metallic surface, it does not de-polarise the light, so is suitable for projection of true stereo with polarising spectacles, etc.

Though by no means a cheap screen, the Nera is not unreasonably priced, and its impeccable smoothness, reflective characteristics and beautiful finish are such that we have no hesitation in recommending it.

Prices: 30 × 22in., £7 8s.; 40 × 30in., £8 19s.; 48 × 36in., £10 2s. 6d. At present available only direct from the manufacturers. (Tyler & Co., Ltd., Perram Works, Merrow Siding, Guildford, Surrey.)

### TEST RESULTS—NERA ALUMINIUM SCREEN

Reflective power of screen surface, compared with white paper\* at various viewing angles.

0°	5°	10°	15°	20°	25°	30°	35°	40°	45°
2.8	2.5	2.3	1.9	1.6	1.3	1.0	0.8	0.55	0.4

Measurements taken with visual photometer.

\* 6 thicknesses of best white typing paper; reflective power taken as 1.0.

A.C.W. APRIL

# Shims for Short Distances

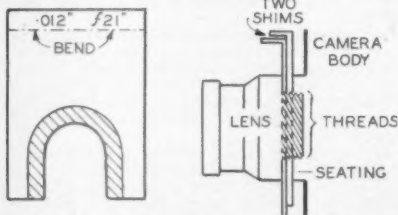
By W. BROWN

SHIMS provide an excellent means of focusing accurately on very near objects. They can be used for the filming of titles, puppets, models, etc., and enable the camera to be placed extremely close to very small objects, such as the works of a watch, without distortion. And they have many advantages over supplementary lenses: less risk of lens flare, wider range of focusing distances, less fiddling about when altering the lens-object distance, and much less chance of distortion since the whole lens moves.

Further, they need cost little or nothing, for they can be made from tin boxes and lids. If you have a friend in the engineering business, you may be able to get a pukka set made for you, but failing this you should not find it difficult to borrow a micrometer and make your own. Incidentally, there is an excellent model-maker's micrometer on the market at the very reasonable price of 10s. You need the micrometer to measure the gauge of your shim and to check that it is of uniform thickness.

The most convenient shape for a shim is the rectangular type shown in the illustration. Circular shims can be a bit of a nuisance. With the type illustrated, the lens does not need to be unscrewed completely for their insertion or removal.

To make the shim out of tin, first cut out a rectangle (approximately 2½ in. × 1½ in.) with scissors. Next cut out the slot, which must just



clear the threads of the lens mount (approximately ½ in. wide × ¼ in. deep). Flatten all edges, bends and burrs with a hammer. Test the thickness for uniformity, particularly in the shaded area in the diagram, since this is the part on which the lens mount is seated. Finally, turn the top ¼ in. over to form a lip (which makes for easy handling) and mark the shim with its thickness. This should be easy if the tin was originally painted (e.g. an Oxo tin) or alternatively you can paint it on the lip.

With the wide variety of tins available nowadays it shouldn't be too difficult to obtain several thicknesses of shims. Half a dozen of the right gauges will provide a choice of some two dozen focusing distances, since, of course, two or three shims may be put together. (Two 0.006 in. shims, for example, combine to make a 0.012 in. one.) The tins you use may be 0.010 in. and 0.014 in., which combined make 0.024 in.—a very useful shim gauge.

The formula used to calculate the lens-object distance with a given size of shim is derived from

$$\frac{1}{u} + \frac{1}{v} = \frac{1}{f}$$

where  $u$  = object distance,  $v$  = lens-film distance, and  $f$  = focal length of lens.

Thus we get  $u = \frac{vf}{v-f}$  and if we say that  $v = f + s$

where  $s$  is the thickness of the shim, we can modify the equation to read  $u = \frac{f(f+s)}{s}$ .

A more convenient way of working out the object-lens distance is to remember that a shim of 0.006 in. gives a focusing distance of 42 in. Thus 0.012 in. shim gives  $u = 21$  in., 0.018 in. gives  $u = 14$  in., and 0.024 in. gives  $u = 10\frac{1}{2}$  in., etc. Intermediate distances may be calculated reasonably accurately by the following method:

0.006  
 $u = 42 \times \frac{s}{s}$  in. (when  $u$  = subject-to-lens-iris-plane distance and again  $s$  = shim thickness).

The table below for 8mm. cameras with normal ½ in. lenses gives a range of focusing distances from 42 in. down to 8½ in. using shims from 0.006 in. to 0.030 in., increasing in 0.002 in. intervals. The figures in the third column can only be approximate, for the area covered depends not only on the shim—it is disproportionately increased as thicker ones are used—but also on the gate aperture of camera and projector.

Shim gauge in.	Focus dist. in.	Area covered (approx.) in.
0.006	42	16 × 12
0.008	31½	12 × 9
0.010	25½	9½ × 7
0.012	21	8 × 6
0.014	18	7 × 5
0.016	16	6 × 4½
0.018	14	5½ × 4
0.020	13	4½ × 3½
0.022	11½	4½ × 3½
0.024	10½	4 × 3
0.026	9½	3½ × 2½
0.028	9	3½ × 2½
0.030	8½	3½ × 2½

**CHECK YOUR LENSES!** (Continued from page 1105)  
stops! In contrast, the simple single-lens camera which has given me faithful service for so many years, and in which the aperture is controlled by a radial pointer moving over a flat plate on the front of the camera, turned out to be absolutely spot-on all the way from  $f/1.9$  to  $f/8$ , and only went slightly astray at  $f/16$ . Perhaps there is a moral in this somewhere!

It is rather unnecessary to go to the expense of having the lens mounts re-calibrated, and in any event this is impracticable with click stops. In practice, it is simple enough to have the errors recorded on a piece of card in the camera case, and, in fact, they soon become committed to memory, so that one applies the corrections more or less automatically when changing from one lens to another.

It is worth noting that this method of aperture determination is not restricted to cine lenses, but is valid for any type of camera or projection lens. The only point to bear in mind is that for lenses which are not in a type C mount, the position of the focal plane will have to be found, since the distance  $x$  in Fig. 2 must always be measured from the focal plane. With the type C mount we can take advantage of the knowledge that the focal plane is always at the standard distance of 0.69 in. from the rear flange of the lens mount.

## When the Amateur Movie Craze Swept America

famous professionals offered advice and indulged in prophecy.

By KEVIN BROWNLOW

"THE MOTION picture of the future will develop out of the amateur movie camera of today," prophesied Robert Flaherty somewhat over-eagerly. That was in 1927. "The amateur camera" (he continued) "has more importance in connection with the progress of the photoplay than any one thing yet developed in connection with motion pictures. It has brought the possibilities of experimenting within the range of everyone. These experiments are bound to have a profound effect upon the making of pictures.

"If he does nothing else, the amateur will take the bunk out of film-making. Anyone with a sane viewpoint, average technical ability and a love of sincerity and truth can make an interesting film. Ten years from today we will realise the importance of the amateur in de-bunking the photoplay."

Those words were written when Hollywood was at the height of its glory, and the craze for amateur movies was sweeping America. It is interesting to look at what amateurs were doing then and to find out if their work—and the advice they were given—can offer us any lessons today. In 1927, the American magazine *Photoplay* held a \$2,000 amateur movie contest for the best 1,000ft. 35mm. film, 400ft. 16mm. film and 60ft. 9.5mm. film. The restriction on the length of the 9.5mm. entry was presumably due to the fact that few users of the Pathex (Home Movie) owned a super-attachment; their projector held a maximum of 60ft. There were, however, no restrictions on subject. The entry could be "anything the amateur creates."

One of the main objects of the contest was to set the first standard for amateur films. In selecting the winner, the judges looked for ingenuity, imagination, mechanical dexterity, freshness of ideas and treatment, and they pointed out that with dramas and comedies, acting ability and make-up would be considered. General workmanship was also judged; under this heading came photography, lighting, titling and editing and cutting.

Editing and cutting in the days of silent professional films were individual stages of film making. The editor viewed the rushes, and with the director worked out the construction of the picture, and listed the order of the shots. The cutter made the physical cuts, and was responsible for splicing, filing and general cutting room duties.

Titles were also the responsibility of the editor, although he had the scriptwriter, the director and sometimes even the stars themselves to help him. The finalised titles would be lettered by an expert



Emulating the professional, the equipment of the self-respecting amateur group of those days included a still camera and a megaphone. This early still shows the Undergraduate Motion Pictures Club of Princetown at work.

title-writer, or, less frequently, specially typeset.

Great emphasis was laid on editing and titling in this contest. "50 per cent. of the enjoyment of making pictures is lost if you stop short with a rough and untrimmed reel. Avoid obvious titling. Make your own titles. We realise that you can have titles professionally made, but we want you to make your own. It will count against you if your titles are store-made."

Valuable advice on titling was offered by Joe Farnum, M.G.M.'s chief editor, the man who titled *The Big Parade*, and an enthusiastic amateur himself. "In a newspaper office is this sign: 'Would you want your sister to read what you have written?' That is a good question every amateur title-writer should have in mind. Remember that your films will live long after you are dead. They are seen by those who know you well, your friends, relatives, children. Would you want some wise-cracking drivel to rise up from your grave and smack you down in front of your grandchildren?"

"Be bright and witty, but avoid the wisecrack. Imagine how putrid it will sound twenty years from now! Actions speak louder than words, especially film titles. So if the action of your scene tells itself, don't put in a title that insults the intelligence of your intimate audience. They can see as well as you can what is happening on the screen. In titling my own home films, I put as much thought and work as I did in writing the titles for *The Big Parade*, and *The Trail of '98*."

Advertisements for cine equipment appeared more frequently as interest in the contest built up. Kodak, with their slogan "You press the button... we do the rest," announced their complete home cinema outfit at \$140. Pathex, Inc., countered with their 9.5mm. range, but, with the irritating lack of enterprise which led to their complete failure in the U.S., they consistently left out the price from their advertisements. And so they missed their opportunity to outtrival Kodak.

De Vry relied on prominent professional technicians to praise their 35mm. camera, which they offered to amateurs. Twenty-five of these machines were bought for the *Paramount News Weekly*, and with one, a cameraman recorded a shot described by Paramount as "a scene that

only dead men have seen." A plane being used for aerial photography caught fire. The flier dropped to safety in his parachute, but the plane, with the De Vry strapped into position and still running, hurtled to the ground. When the machine crashed, the camera was thrown free—and continued to run until the spring ran down.

Another contender for amateur cine supremacy was the Q.R.S. company. For \$98.50 (\$99.50 west of the Rockies) you could buy a combination movie camera and projector. Fitted with a motor and a hand crank, this machine was advertised in a choice of "three beautiful colors; brown, green or black."

It didn't stand much of a chance against Bell and Howell's marvellous Filmo (16mm.) and Eyemo (35mm.) cameras. First introduced in 1925, the Eyemo revolutionised professional camera techniques. Designed for hand-held shots, it quickly proved its tremendous value for newsreel and stunt work and for securing unusual angles or camera movements.

"The Eyemo is so named because it sights from the eye like a spyglass. It can be held with the same steadiness as aiming a rifle. Weighing seven pounds, it is entirely automatic, has a Taylor-Hobson f/2.5 lens (interchangeable) and its adjustable speed feature permits varying the speed from 16 to 8 exposures per second." Before the Eyemo was a year old it had recorded amazing newsreel scoops—the volcanic eruption in South Koa, the sinking of a Japanese steamer, the rescue of the *Antinoe* crew, the Byrd Polar Expedition, the Amundsen-Ellsworth North Pole Expedition. . . .

Bell and Howell not only had the best camera—they had the best slogan: "Today's Bell and Howell camera will still be up to date in 1950." Obsolescence, they explained, would be prevented

by additions and modifications. And how right they were! The Eyemo and the Filmo are both still widely used—with additions and modifications.

Few people really expected very much from the first amateur competition. Even so, the results were disappointing. The winning titles are an indication of the sort of film that was entered; *And How*, *Quail Hunting* and *The Dragon Fly* . . .

But *Photoplay* was not discouraged. They began a permanent feature for the amateur. Many of the tips they passed on to readers have become common knowledge, but several are still intriguing. Joe Nickolaus, M.G.M.'s laboratory chief, described how amateurs could obtain the soft-focus close-ups which were currently so popular.

"The professional studios obtain this effect by resorting to elaborate equipment, plus special lenses and filters. Special lenses are often ground to fit the faces of certain stars and are used on no other player. Henrik Sartov created a lens of this sort for Lillian Gish. Here, however, is the way you can achieve soft focus shots at home:

"Build a small frame about six inches square so that both the lens and the viewfinder can take in the object through it. Arrange a piece of stiff wire so that it will hold this frame in front of the camera at a distance of from four to eight inches from the lens. Experiment to obtain the best distance for the effect desired. Five inches is a good average. Cover this frame with black gauze, or fine black veiling such as women use, and photograph through it. Watch out for under-exposure (although this might sometimes enhance the effect) and be careful not to have the gauze too far from the lens, or the filter will register as a spotty effect."

(To be concluded next month)

## SOLVING PROBLEMS OF SPEECH RECORDING

(Continued from page 1113)

projector, and so all the layouts described require quite a long microphone lead. If the lead supplied is too short, it can easily be extended by means of a supplementary length of screened cable terminating in the appropriate plug and socket.

If it proves to be quite impossible to eliminate the projector noise from the recording, the pilot commentary method can be used. This has many variants but in its simplest form is as follows. The commentary is written out and each sentence or paragraph is given a number. The film is then projected, but instead of the whole commentary being recorded, the numbers only are called out at the appropriate places.

The tape is then marked with numbered cuespots to match the recorded numbers and run through again, but without the film. This time the commentary is spoken in full, each sentence or paragraph being begun when its corresponding numbered cue appears on the tape. Since the original pilot recording is erased, it is immaterial how much projector noise is recorded as well.

This method also has the advantage that it enables the commentary to be made by a lone

worker, since at no stage is it essential to have more than one person. A commentary recorded in this manner tends to lack spontaneity and can rarely be very tightly linked to the film; but the difficulty of keeping a tighter track in synchronism means that this is not much of a disadvantage.

The pilot commentary system and its variants are also very useful for the compilation of composite tracks which include music and effects as well as speech, and will be further discussed in this connection next month.

## LONDON CLUBS TO UNITE

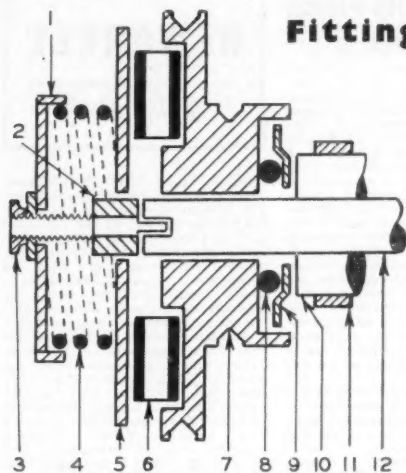
PROPOSALS for the formation of an association of cine clubs in South and North London have recently been mooted and—we are very glad to report—are likely to meet with some success. The scheme for the south originates from Croydon C.C., who define its objects as the interchange of films, lecturers and judges, the promotion of social and competitive events, and the circulation of a newsletter. Production of the last-mentioned is to begin at once. First quarterly meeting of delegates from member clubs will take place early in May. Subscription is 10s. 6d. per annum: details from C. Haydon-Brash, 6 Blenheim Park Road, South Croydon, Surrey.

Sponsors of the North London association are Edgware A.C.S. Aims are substantially the same as those of the South London group. Interested clubs can get details from Anthony Coleson, 35 Hartland Drive, Edgware, Middlesex. We hope the schemes prosper as they deserve and suggest that clubs in the areas served should at least inquire into them.



# Fitting a Take-Up Clutch to the S.R.B. Projector

By T. R. COLLINS



1. Spring retaining plate. 2. Spindle driving rod. 3. 6BA terminal nut. 4. Clutch spring. 5. Pressure plate. 6. Clutch plate. 7. Pulley. 8.  $\frac{1}{4}$  in. ball bearings. 9. Dished washer. 10. Spool arm bush. 11. Spool arm. 12. Spool spindle.

ALTHOUGH quite old, of course, the B.T.H. S.R.B. projector, available at rock bottom price from many A.C.W. advertisers, falls below standard in only one respect: the means used to drive the take-up spool—the now outdated slipping spring belt. While this method works admirably with many machines using small spools, it is not particularly good with 1,600ft. spools, especially when they get full, and a large amount of slip takes place.

On my machine, the join in the belt passing over the two pulleys in turn caused sufficient extra drag to introduce a most unpleasant wobble into the sound. So I decided to convert the take-up from a simple pulley, pinned to the take-up spindle, to an adjustable clutch, thus affording a most useful adjustment when using various sizes of spool. I hoped, too, that it would provide a sufficiently smooth, continuous drag on the mechanism to eliminate any possibility of wow due to variations in take-up drag causing fluctuation of the motor speed. In the event, the modified take-up worked admirably, with a nicely evenly wound spool, in all sizes from 100 to 1,600ft. and without the slightest trace of wow.

## The First Step

The first step was to remove the take-up spool arm pulley, by supporting the arm on a block of wood and gently driving out the pin which passed right through the pulley boss and spool spindle. This allowed the pulley to be removed, and the spool spindle withdrawn from its bearings. I found that the pulley end of the spindle had a small counterbore, and this was drilled out and tapped 6BA to take a brass pin on which the clutch was mounted. A small piece of  $\frac{1}{4}$  in. square section brass rod was drilled and tapped 6BA also.

The brass pin was made from a length of 6BA threaded brass studding, cut to be about  $\frac{1}{4}$  in. longer than the spring to be used. The length of the square section brass rod is not critical—it is only necessary to see that it protrudes far enough to ensure that the clutch pressure plate passes well over the end of it, but it may be necessary to chamfer the corners

slightly so that it passes through the spindle bushes freely on re-assembly without any possibility of marring their internal faces.

One end of the studding is screwed into the spool spindle, and then the threaded square rod screwed down over it hard up against the spindle end to act as a lock nut. As the take-up pulley rotates anti-clockwise (viewed from the operating side of the machine), the tendency is for it to be screwed up more tightly as the clutch operates, so no undue force is required in assembling it.

The clutch plate was made from a piece of  $\frac{1}{4}$  in. plywood, with a disc of felt glued to each side of it with one of the modern impact adhesives. It was cut so as to be a drop-in fit into the recess in the face of the larger of the two pulleys. A  $\frac{1}{4}$  in. diameter, 16 gauge, brass disc was drilled and filed out at its centre so that it dropped over the square section brass rod, without, however, being free to turn on it. It is through this disc that the drive is transmitted from the pulley to the spool spindle.

## For Applying Pressure

A short length, approximately an inch, of  $\frac{1}{4}$  in. to  $\frac{1}{2}$  in. diameter compression spring was used to apply pressure to the clutch, and to compress it against the clutch pressure plate a brass disc of a diameter to suit the spring was drilled 6BA clearance at its centre, and a 6BA brass terminal nut soldered to it. With the smaller size of spring, no guiding was necessary, but with a larger one the disc carrying the 6BA nut should have a narrow length of thin brass strip soldered round its edge to form a cup to hold the spring central. The amount of pressure on the clutch is adjusted by screwing up the nut as required.

I found that a thrust bearing was necessary between the inboard face of the pulley and the face of the spool spindle bearing to avoid the pressure from the clutch spring causing the pulley to bind. For this, a small dished washer was brought into service. It was a free fit on the spool spindle, and after a bit of filing, dropped into the recess in the face of the smaller pulley with a small clearance all round. The unit was assembled by pushing the spindle, complete with the added brass spindle driving rod, through its bearings and dropping the dished washer, convex side towards the bearing face, over it. With the aid of a smear of grease,  $\frac{1}{4}$  in. steel ball bearings were then stuck to it, nine balls giving a nicely filled track, without over-crowding.

The pulley was then dropped down over the washer containing the ball bearings, its flange forming a most efficient retainer for them.

The clutch plate was next dropped into its recess in the large pulley, the pressure plate and spring placed

(Continued on page 1152)



Clutch plate:  $\frac{1}{4}$  in. ply sandwiched between felt.

# No "Acted" Sequences in Family Films

SAY COMPETITION ORGANISERS

In their annual competition, Belfast Y.M.C.A. C.S. offer a cup for the best film of "factual happenings in family activities" with the condition that "the main theme of the film must not have been specially constructed." This seems to run counter to the efforts of most societies to induce members to put some sort of pattern or shape in a family film instead of letting it remain a string of disconnected shots, though one appreciates the intention.

A film will not lose anything if it is planned with a view to pleasing other people as well as a few friends and relations, and there will be much more fun in making it; children love to act a part, and though they may have every shot, they will still reveal their individualities. There is a further condition in the competition that no member may win the cup more than once. (William C. Pollock, 98 North Parade, Belfast 7.)

## WIDENING THE APPEAL

A good example of how a family film can be given a story value and so made attractive to people outside the family is provided by an entry in the Mabel Storey Cup competition of Christchurch (N.Z.) M.C. *One Sunday Morning*, by Mrs. A. Morrison (8mm. colour) shows two children taking breakfast in bed to their mother and then going off to church. The mother dozes off and dreams of the time not so long ago when they were just babies. The film has its faults and did not win the cup (which went to I. J. Rudhall for *The Thief*) but the idea was attractive and gave opportunities for skilful editing. (A. H. Rees, 146 Mays Road, Christchurch, N.Z.)

Further ideas for interesting family films come from the list of awards in the competitions of Otago C.P.C. The 8mm. films given top marks were *The Invitation*, by Miss Shrimpton, about a 5 o'clock tea party that went wrong, with side lights on the impatience of husbands; and *Another Door Opens*, by Mrs. Zellingham, a story of the introduction of a youngster to stamp collecting.

In the 16mm. section, first and second winners were *Interlude*, by F. O'Neill, which tells how Mother found the worry of Dad's muddy footprints obliterated when confronted with a more serious situation; and *Welcome Little Stranger*, by E. Fort, a grandfather's record of a new addition to the family. The club has just finished the production of *Half A Million Books for the Libraries Association*. (D. J. Weir, 59 Playfair Street, Caversham, Dunedin, N.Z.)

## THAT JADED LOOK

Of a programme screened by Stockport A.C.S., their newsletter says, "they were all commercially sponsored and consequently had that jaded look which sponsors seem to impose on the maker of their films. . . . One feels that the producer's originality was swamped by the hard commercialism of the sponsored film." But isn't the society itself making a sponsored film on

vandalism for Stockport Corporation? So it is now up to them to show there need be nothing dull or dreary about a film for which a corporation is willing to foot the bill! (Peter A. Marsh, 5 Chippenham Avenue, Offerton Fold, Stockport.)

As a new hall of modern design, with adequate seating and air conditioning, has been built near to the Walthamstow A.C.C., they propose to use it in future for all public shows, including the Ten Best. Unfortunately the hall has no proscenium, so the club are busy building one, with motorised curtains, coloured footlights with dimmers, and room for loudspeakers.

From a control panel at the back of the hall there will be telephone communication with projector and sound operators.

During the shooting of a scene based on the book, *Scott of the Antarctic*, dialogue was recorded on tape in the hope that it will serve as a guide when a sound track is added. If this is successful, it is proposed to shoot a complete film this way. (E. J. Playle, 12 Queens Road, Leytonstone, E.11.)

When Philip Grosset talked to Bristol C.S. on "Trying to Direct" he illustrated a point by selecting a scene

## Bypassing the Erase Head

Still experimenting with superimposition on tape, Roger Moon, of Watford C.S., has tried bypassing the erase head during second recording by removing the head cover and passing the tape round a small jar. There is still partial erasure at the recording head, high frequencies suffering most, but the result is quite acceptable. The society has three production units in operation, and a fourth is being formed. (Roger Moon, 149 Mead Way, Bushey, Herts.)

Good progress during their first six months is reported by Helios G.C., who are producing an animated table-top film featuring drama after dark in the dispensary. (Dennis Stevenson, 88 Monkleigh Road, Morden, Surrey.)

## CAUSES OF SCRATCH

The Journal of Johannesburg A.C.C. reproduces an article from *Home Movies*, of Hollywood, which analyses in detail the causes of scratch. Cinching, or tightening of the film on the reel, is one cause; failure to remove emulsion scrapings when splicing is another; there may be several causes of trouble when film is home processed; the fault may be dirt or caked emulsion in camera, projector, or film editor; or it may be the result of defects due to wear. Care should be taken not to make oversize loops in the camera or projector, and attention should be given to small plastic or Bakelite rollers which sometimes stick and scratch the film.

If the camera or the projector is suspected, the first step is to run a loop of raw film 20 to 50 times and then examine it with a powerful magnifying glass. The film viewer should be checked by pulling the film back and forth by hand, using film that is not

## NEWSREEL

Reports and stills on personal and club productions are welcome. Address on page 1099.

from *Six Days Shalt Thou Labour*, recently made by the Beginners group. The director of that group first reenacted the scene as he had visualised it, Fred Lorenz taking the part of an ageing and footling vicar; Grosset then transformed Lorenz into a brisk and forthright cleric and showed what he would have done with him. An appreciative audience tactfully gave equal applause to both interpretations.

A discussion with Sutton Coldfield C.S. is being conducted on novel lines. Sutton sent 10 questions, on a tape, on such subjects as, How to find scripts; The future of 9.5mm.; How to make scout films; Essentials of a travel film; and several aspects of How to run a cine society. Bristol members, equipped with two Ferrographs and a Fi-cord, sat round a microphone and gave their views. The tape recording the discussion was then sent to Sutton Coldfield, with 10 questions for them to answer. (D. E. Stevens, 31 Wellington Hill, Horfield, Bristol, 7.)

looped and checking both sides of the film. (J. P. N. Vorster, P.O. Box 11180, Johannesburg.)

Urging beginners as well as old hands to bring along films for screening at ordinary meetings, Cape Town P.S. (Cine Section) say tape commentaries are by no means essential; but they will always be an experienced member with a tape recorder to advise on any sound problems. (B. K. Greener, P.O. Box 2431, Cape Town.)

## STUFFY—AND WELCOMING

An associate member of Edinburgh C.S., writing from Calcutta, points out how important it is to arrange comfortable seating conditions for an audience; when projecting an excellent film, he says, he found himself and other members of the audience interested only in finding out how soon the picture would come to an end so that they could escape from the ill-ventilated room.

With an influx of 49 new members the society is concerned to make them feel at home as soon as possible. Members of the committees are now wearing badges and newcomers are urged to make themselves known. It isn't easy to distinguish new members from visitors, and shyness may be mistaken for standoffishness. (B. P. Wippeny, 44 Corstorphine Bank Drive, Edinburgh, 12.)

On a visit to Scottish Television studios in Glasgow 20 members of Edinburgh Corporation Transport Welfare Association (Cine Section) were much impressed by the new video tape machine and by the devices used to create special effects. The section is preparing to make two films during the coming summer. (Ken Lountain, 68 Temple Park Crescent, Edinburgh, 11.)

## ENTRANCES AND EXITS

Advice to beginners figures largely in *Potters Bar C.S. Newsletter*. Elaborating on the well-known, "Enter left, exit right; enter right, exit left," Bernard Ashby says that if you find you have made a mistake, you may be able to hide it by interposing a cut-away shot between an exit-left and an enter-left; but the cut-away shot must have some relevance to the scene; it might be the reaction of an observer, or in some circumstances a scenic shot. But a well made and well edited film will always have smooth action from frame to frame which cannot be achieved by covering up mistakes.

In an A.B.C. Guide, Len Scappon starts with "Action," which he defines as a consecutive piece of movement; the rule is, he says, that you must always film right to the end of the action, in one or more shots, and to do this it is permissible to exceed the normal 7 to 10 seconds. George Sewell recently gave a talk on film construction and offered helpful criticism of two of the society's latest films. (Miss R.

Scarffe, 7 Marlborough Avenue, Southgate, N.14.)

An unusual office in the Beaconsfield F.S. is that of film-appreciation secretary. The society devotes one meeting a month to the showing of world-famous films, and reports that their members like this. On the production side they are making progress with a colour film, *A Day to Remember*. (A. Petterson, The Hill, Knotty Green, Beaconsfield, Bucks.)

## STORY-TELLING CLOSE-UPS

The close-up is the real story teller, says an article in *Montreal M.M.'s* magazine. "If you take a long shot to establish where the action occurs, and follow it with other shots, the audience will assume the following shots all took place at the first location," though that may be far away or may have been filmed from a postcard or slide. Very true, but mind you don't slip up by showing something in the L.S. that is inconsistent with the following shots!

Of one-man filming the writer says, "make some notes or sketches, then

put them away in a drawer and shoot without looking at them." In that way you will be able to concentrate on the shooting without bothering about the details you have written. (G. Norman, 74 Hebert Street, St. Laurent, Montreal.)

A number of new members have been welcomed by Reading Cine and Tape Recording Society as a direct result of a very successful showing of the Ten Best. Subjects of members' films screened at recent meetings have included Christmas lights in Piccadilly, miniature poodles, cars and Kenya National Park, with close-ups of lions, by an amateur who had never previously handled a movie camera. (D. M. Noyes, 4 Froxfield Avenue, Reading.)

The services available in the city for the welfare of handicapped persons were the subject of *Learning to Live*, made by a group of members of Stoke-on-Trent A.C.S., and screened on President's night. The Society is this year celebrating its silver jubilee and is preparing to mark the occasion suitably. (Kenneth J. Jupp, 235 Chaplin Road, Dresden, London.)

## Amateur Filming in Eastern Germany

MOST European countries belong to UNICA, but one part of Europe is still cut off, cinematically speaking: Eastern Germany. Is there an amateur cine movement there, and if so, what does it do and what equipment is used? Gerhard Oehme, our correspondent in Leipzig, gives the answer.

It is almost impossible to find a pre-war camera anywhere, he says. When the war ended, cameras were bartered for food, and those amateurs who still hung on to them were unable to get film except on the black market at "horrible" prices. Not until 1954 did the East German industry produce its first cine camera. Two years later came the first issue of a bi-monthly magazine, *Film für Alle*, and now there is a flourishing cine movement catering for some 80,000 amateurs.

All clubs are organised within the framework of the Deutscher Kulturbund, and many factories have their People's Own cine groups. An annual competition, held until last year (when it took place in Leipzig) in East Berlin, is the focal point of endeavour. There are three classes for this: plays, documentary and fantasy. The last is significant, for while fantasy has for long been accepted by Continental amateurs as worthy of recognition alongside the more familiar classifications, it is only comparatively recently that it has begun to find a niche in British competitions. Of course, it also embraces cartoons, puppetry and other genres which do not admit of easy classification, but the point is that the net is flung wide enough to attract and capture the offbeat.

### Films With a Message

Even so, this liberality must surely be largely illusory, for all films, says Gerhard Oehme, must be "realistic, positive to the German Democratic Republic," and comedy without a message is not looked on with much favour. "It is a pity," he says, "that many people like to see love films instead of being told about socialism." But the state, which demands all, also gives many chances to youth, and makes plenty of film and equipment available. Most of it is 16mm., for "cost doesn't matter."

There is a considerable amount of individual A.C.W. APRIL

work on 8mm., however, and this, of course, the user has to finance himself. 9.5mm., against all odds, exercises its seemingly indestructible attraction. Many would change to it, but there is hardly any opportunity for them to do so, for though film stock of this gauge has been on sale again for the past two years or so, not a single shop in East Germany can offer a camera to put it in.

Film gives the impression of being cheaper than in West Germany because of the difference in the East and West mark. You could buy four films in the Eastern sector of Berlin for the price of one in the Western, but you'd risk heavy punishment for illicit dealing in marks.

### Weekly Television Programmes

Just recently the East German film movement has received a powerful stimulus through the medium of television, amateur films being transmitted every Sunday in a programme called "Greif zur Kamera, Kumpel" (Take your camera, friend.) It is hoped that some of the A.C.W. Ten Best will shortly be featured in this programme.

Chairman of the Berlin amateur film group is Richard Groschopp, now a director with DEFA. Before the war he won a number of awards in the UNICA contests, but as things are now there is little prospect of Eastern Germany joining this international organisation of amateurs. It has no contacts with Western Germany, contact with Eastern Europe is poor, and no films, tapes or records may be sent out of the country. UNICA could not offer membership, anyway, for no organisation under state control may join. The prospect of any *rapprochement* is therefore remote but it is not hopeless, for Czechoslovakia and Poland, not long since in similar circumstances, have been welcomed back into the fold.

Certainly the movement's officials would welcome international contacts and hope that a way can be found round the impasse, for their last congress attracted only three amateurs from outside. 8mm. as well as 16mm. was presented at this congress, but illumination was inadequate for the large scale screening undertaken, and an Optilux arc projector is likely to be used in future.

Do you know the hymn, "We plough the fields and scatter"? asks a reader in a letter to *A.C. Movie News*, the organ of *American Chapter, I.A.C.* It is one of the few hymns that are sufficiently pictorial to put on film; shots can be planned for each line. The writer is deaf and consequently uses sub-titles instead of dialogue. He says people seem to find the silent film a refreshing change. (Oscar Horowitz, 31 Montrose Street, Newton 5, Mass., U.S.A.)

A members' film competition is to be an annual feature of *Chester C.S.* The entries for the first competition were judged by a panel provided by Swan Productions of Port Sunlight, the premier award going to Miss D. U. Worrall for *Passport to Peace*, a film about travel in the Balearic Islands. (Miss D. Worrall, 24 Newgate Street, Chester.)

Because many members of *Cine 8 Club, Durban*, are buying tape recorders their monthly journal offers hints on sound. First, never make joins with the usual type of sticky tape; it is liable to ooze, causing the recorder tape to stick together and making a mess on the capstan. Adhesive tape made specially for the purpose should always be used. Next, never take a chance in cleaning the recorder head; methylated spirit is the only safe liquid to use; benzene and carbon tetrachloride may soften the plastic.

In an article quoted from a *Bauer* publication, members are advised to be careful when handling freshly processed film. If it is put through the projector immediately it is received, while the emulsion is still very soft, particles may lodge in the film gate and cause scratches. It is a good plan to run it through the rewinder a couple of times

to let the emulsion come in contact with the air and, if you have the patience, leave it for a couple of days before projecting it. (A. Brodie, P.O. Box 207, Durban.)

An unusual approach to a club production has been devised by *Metropolitan C.S. (Gosport)*. The subject is to be *The Hurstville Story*, a picture of the locality where the club meets. Members will form groups of two or three, and each group will shoot 50ft. framing their part of the film around one subject — buildings, churches, railway station, shopping centre, parks, playing areas, and so on. Editing will be a communal effort. (Lance Hewett, 50 Jersey Avenue, Mordialtie, Sydney.)

## UNUSUAL APPROACH

For their first public show in 1960, *High Wycombe F.S.* organised a cine exhibition at which, in addition to showing films, they displayed stills from previous productions and an array of members' equipment. A local dealer also showed cine apparatus by several well-known manufacturers. (Robert Debenham, Mullion Cottage, Peterley Lane, Great Missenden Bucks.)

There were nine entries for an 8mm. film competition organised by *Isle of Wight A.C.S.*, a condition of entry in which was that in the 50ft. of film there should be only one splice—the one made when the film was processed. Thus the main title and any sub-titles had to be made in the course of shooting. The winner was G. A. F. Sheppard, with *Pot Luck*, a documentary on the making of pottery. There were no entries for a similar 16mm. competition. (H. W. Bailey, 1 Royal Victoria Arcade, Union Street, Ryde.)

## Continuity Demands Halt Picture

A club film entitled *Escape*, which is being made on both 16mm. and 8mm. by *Torbay A.C.S.*, was started in the Spring of last year with location shots on Dartmoor and in a Devonshire cottage owned by a member. As outdoor filming could not be completed during the Spring it was decided to hold it over until this year, so that there should be accurate continuity in the scenery. A recent very successful function was the annual party, but members did not eat the cake; it was given to a local hospital. (M. H. Dunn, 1 Lucius Street, Torquay.)

*Dundee C.S.*, whose membership has increased by 100 in the last year, are anxious to have a home of their own—just one large room and a smaller one for storage, and possibly a third for committee meetings. A contributor to their newsletter comments on a nuisance many societies experience: conversation during lectures. It is bad enough when one of our own members is speaking, he says, but much worse when the lecturer is a visitor. (Mrs. E. Dye, 29 Glamis Drive, Dundee.)

## ANOTHER FOR THE FEDERATION

Welling and District C.C. is to join the federation of South and West London clubs proposed by Croydon C.C. Welling have now completed their last interior film of the season (*Mr. Doody's Dilemma*) and are about to embark on an outdoor production. They meet every evening at the small hut, East Wickham Parish Hall. (W. E. Osborne, 110 John Wilson Street, Woolwich, S.E.18.)

Eight of the 36 members of the *South Shields A.C.S.* are nine-fivers, but the society's first film was an 8mm. documentary on Kodachrome with tape accompaniment. It depicts the fun and pleasure of movie making and the advantages of being a member of a cine club. They propose having a copy made with sub-titles in place of the tape accompaniment for home screening and for small interested groups. The society has a fully equipped hall for its meetings with stage, auto curtains, dimmers, sound equipment, projection box, and seating for 200, and are hoping to welcome many new members in their second year. (F. W.

Palin, 63 Hyde Street, South Shields.) In *The Link*, the magazine of No. 8 *Cine Circle 9.5mm.* and No. 1 *Tape Circle* (they are still searching for a new name) Bill Palfrey writes enthusiastically about the *Filmovara* lens which he finds superior to the 20mm. lens he traded in for it, and better than the 1in. lens he has now put on the shelf; the only weakness, he says, is slight softening at the edges of the picture when the lens is set at 15mm. Bill Coombes sets out to prove that 9.5mm. is the cheapest film on the market, provided you use *Pathe Duplex*; but he would like to see a new camera designed to make the conventional 9.5mm. film as well as *Pathe Duplex*. (Bill Coombes, 18 Hope Road, Elmfield, Ryde, I.O.W.)

## WELCOME TO THESE NEW CLUBS

*Redditch C.C.*, recently formed, will be glad to hear from anyone in the area who would like to join. They would be grateful for programmes from other cine societies and would like to hear of lecturers in the Birmingham area. (Colin Wheeler, 190 Mount Pleasant, Redditch.)

Newly formed *Rotherham C.C.* hope to try their hand at a film early this year, and would like to hear from enthusiasts in the district. (Mrs. Kathleen Hamilton, 144 Green Lane, Rammarsh, near Rotherham.)

*Palmer Green C.S.* are anxious to find a new member with a 16mm. sound projector, but anyone interested will be welcomed by this young society. Unwanted back numbers of *A.C.W.* would be gratefully received, postage refunded. (Peter J. Hunt, 46 Harlech Road, Southgate, N.14.)

*North Wales C.S.*, although newly formed, already have a membership of 40. (A. C. Lyons Rix, 6 Burns Drive, Rhyl.)

*Dover 8mm. C.C.*, with a membership of 25, are expanding with every meeting; they would be grateful for advice from other societies on drawing up programmes and running a cine club. (R. R. Pepper, 1 Lorunde Archers Court Road, Whitfield, near Dover.)

Regular weekly meetings in their club rooms at Guiseley and an annual film competition have been arranged by *Mercury Movies*. (Norman Freeborn, Mayfield, Larkfield Drive, Rawdon, near Leeds.)

A cine club has been formed to encourage an interest in and foster the making of cine films of natural history subjects. To be known as *Nature C.C.* it is under the auspices of The Council for Nature (patron H.R.H. The Duke of Edinburgh). Membership is open on an elective basis to all members of the public. (The Council for Nature, 41 Queens Gate, London, S.W.7.)

A first meeting has been held of *Morecambe C.C.* and enquiries for membership will be welcomed. (P. Benet, 95 Euston Road, Morecambe, Lancs.)

Membership of the newly formed *Arbroath C.S.* stands at present at 20, but they hope to double that during the next few months. (T. G. Cameron, 91 Millgate, Arbroath, Angus.)

*Southsea F.U.*, catering for all gauges, have got off to a good start with a cinema seating 30 (tip-up seats), projection room with G.B. L.516 and room for another, and 6ft. curtained screen, masking to 4 ft. 3 in. Plans for production are in hand. (G. G. Pilcher, 228 Somers Road, N. Southsea, Hants.)

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Bolex C8L, f/2.5	£45 10 8	47/6	£82/5
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B. & H. 635, Tri-Sector	£33 0 0	32/6	£56/3
Niso Cinemator	£34 7 6	33/6	£58/6
B. & H. 635, Filmovara	£36 0 0	35/-	£61/4
Kumig P8M, 100 w.	£37 10 0	37/6	£63/10
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## The Perils of Hiring Out Films

An instructional film on shorthand writing produced by Acme F.U. is providing the group with funds for their first s.o.f. film. Six copies of the film were made. Local education authorities were notified that they were available for hire and the *Municipal Journal*, *Pittman's Office Training* and *The Shorthand Teachers' Supplement* gave favourable reviews. These copies were so quickly booked up that by the end of January the earliest vacant date was in the middle of May, and additional copies were subsequently run off to satisfy the demand.

The experiment, states A.F.U., has been something of an eye-opener. From one school, a copy was returned looking as if it had been bathed in oil, and had to be carefully cleaned before being sent to the next hirer. Another copy—sent out for the first time—was improperly laced-up in the projector and was returned with the sprocket holes in the first 50ft. badly damaged. Yet another school returned a copy with three breaks "repaired" with transparent sticky tape. The unit is now going ahead with its eighth sponsored film for a firm of manufacturers of artists' materials—16mm. and 8mm. reduction copies. (E. H. Butler, 14 Benhurst Avenue, Elm Park, Horthornch, Essex.)

### CAN'T CREDIT IT

So much preliminary work was done for their latest production—the largest and most expensive to date—that if all credits were shown, say Omega F.U., they would last as long on the screen as the film itself. The theme is the development of the Ruislip-Northwood district from Norman times to the present. Actors will portray some of the events recorded in ancient manuscripts, such as the mining of silver sand in Elizabethan days—a spectacular sequence. The venture is sponsored by the local Council. (P. G. Kittel, 65 Pavillion Way, Eastcote, Ruislip, Middlesex.)

At a public showing of *The Guitar*, which is the first production of the Mid-Cornwall C.S., the chairman told

how it came to be made. When the society screened the Ten Best a year ago, he mentioned that although they had camera operators and technicians, they were in need of script writers. Within a week a new member joined and produced enough material for three films. One of these was selected, and in producing it all members took a part; sound was added with a Philips tape recorder, narrative and sound effects being superimposed on background music by means of the collar-stiffener dodge. (T. R. Trenery, 84 Alexandra Road, St. Austell, Cornwall.)

When making their latest film, *The Dress*, Trio Films had the co-operation of a local store for scenes of the purchase of a dress by an old lady. British Railways also helped the unit to portray a number of scenes in a rail-

## Temperatures and Camera Mechanisms

"Please leave your camera in the glove box of your car," writes a camera mechanic, quoted in Australian A.C.S.'s magazine. He explains that if you do this, the camera may be subjected to a temperature of about 180 deg., which is more than sufficient to melt the special grease in certain parts of the mechanism. When this melts, it runs down into parts where it shouldn't be; then it cools and sets, effectively slowing down or jamming the works. Stripping, cleaning, re-assembling and testing take several hours, and even with modest charges, bring him in a steady income.

While temperatures don't run to 180 deg. in this country, there are other obvious dangers in leaving the camera in the car, or neglecting to protect it from heat, damp and dust. An hour on the beach when there is a stiff breeze may do almost as much damage as an Australian heat wave. (Mrs. J. E. Stubbs, 16 Tambourine Bay Road, Lane Cove, Sydney.)

A useful note on the storage of cameras and films in the humid tropics is given in the bulletin of Legon C.C. In Ghana the relative humidity (i.e.,

Reminder to club secretaries:  
Please include your address in all reports.

way compartment; a set of the interior of a compartment was used and back projection gave a realistic suggestion of a train in motion. Sound has been added on stripe, which may later be transferred to optical. After editing the film should run to 500ft. (E. J. Playle, 12 Queens Road, Leytonstone, E.11.)

"The ownership of expensive equipment, by reason of one's ability to pay, will impress nobody but the owner," says the president of Metro M.M., Toronto. "The application of your equipment, regardless of cost, is the only way to achieve complete satisfaction." Taking movies is only half the enjoyment; the other half is for our friends as well as for ourselves, when we screen our films. (Derek Davy, 98 Thistlewood Boulevard, Thistlewood, Ontario.)

the percentage of water vapour in the atmosphere) may be as high as 90 per cent., and because this permits bacterial and fungoid growth, it may be a greater source of trouble than high temperatures. An electric heater or a light bulb in a cupboard may reduce the relative humidity to as little as 40 per cent., but the higher temperature of the cupboard brings its own troubles. The better method is to reduce the relative humidity by drying the air with silica gel. This is activated by heating it in a slow oven on a tray for about an hour, putting it in a cloth bag, and using it in a reasonably airtight container with indicator paper which turns pink when damp and blue when dry. (Mrs. P. H. Nye, University College of Ghana, Achimota, Ghana.)

Praising a member's film, *Kill Me Kindly*, for its originality, New York Eight say the backgrounds sometimes spoiled the legibility of superimposed titles, which were too numerous, anyway. But there was humour in the titling and that saved the day. (Joseph F. Hollywood, 65 Pine Street, New York, 5, N.Y.)

## FILMS FOR CLUB AND HOME SHOW

(Continued from page 1134)

East Africa, and *Ford Goes to Moscow*, a documentary covering the record-breaking London-Moscow journey of a Thames Coach. All three films are one-reelers, and *First on the Road* and *African Safari* are both in colour.

Among the new releases issued by the ever-expanding Ron Harris Cinema Services, Glenbuck Studios, Surbiton, Surrey, is *Nowhere to Go*, an underrated, neglected British thriller which was the first film to be written by Ken Tynan and directed by Seth Holt. George Nader and Maggie Smith star in this compelling story of a confidence trickster.

Warner Bros. Pictures, Warner House, Wardour Street, London, W.1, have released *What Lola Wants*, the film version of the musical *Damn Yankees*. Tab Hunter and Gwen Verdon star. Next month *Rebel Without a Cause*, Nicholas Ray's fascinating story of American teenagers starring James Dean, will be available from the same source.

A further ten titles have been added to the 250 films available on free loan from Petroleum Films Bureau, 29 New Bond Street, London, W.1. A

Halas and Batchelor cartoon, *The Energy Picture*, *Antarctic Crossing*, a sequel to the celebrated *Footloose on Antarctica*, the prizewinning short on the principles of Schlieren photography, *Schlieren*, a documentary on *Himalayan Tapestry* and a 20 minute *Tribute to Fangio* are among the new releases, all but two of which are in colour. But remember that this library restricts its films to organisations, which means that while cine club and film society bookings are gladly accepted, no films can be borrowed by individuals.

### FITTING A TAKE-UP CLUTCH

(Continued from page 1147)

on top of it, and the spring-retaining disc carrying its nut screwed up to hold the assembly in position.

It was apparent that the pressure on the clutch had to be such that the spool spindle could just be turned with the fingers while holding the pulley still in order to give a smooth, even take-up with a full 1,600ft. spool. For smaller spools the pressure can be slackened off and, if desired, the threaded rod could be marked to indicate the optimum position for all sizes of spool used. Since the original wire belt had a tendency to slip, even when shortened, I replaced it by an endless rubber belt.

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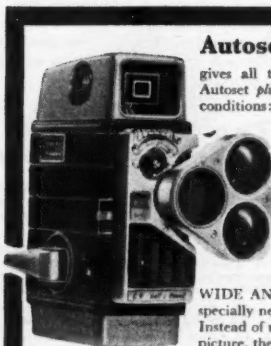
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# Producing a Sound Track

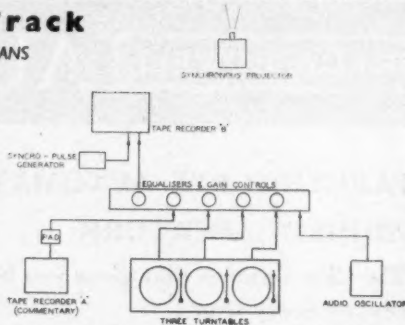
By JOHN YEOMANS

The commentary for "Could This Be You?" (the making of which is described in "Look! No Script!" (page 1106), was recorded on tape, sentence or so at a time, and then edited afterwards. The sound track was produced as follows:

First the commentary tape was edited and divided into the sentences or groups of sentences, in between which there would be a pause in the final mix. At the beginning of each of these groups the tape was marked so that, when positioned in the recorder the commentator's voice would begin at a known time after switching on. The cutting copy of the film was marked with a diagonal line with a punched hole at the end of it as a signal to start the recorder. In this way, such synchronism as was required could be obtained throughout the length of the film.

Discs had already been chosen, so now the cutting copy was marked with cues for discs, using two punched holes to avoid confusion. With the apparatus connected as shown, tape recorder "B" was started. Three pips from the audio oscillator were then recorded, the third corresponding with the starting of the synchronous projector, which was laced up to a sync. mark. This provided a means of matching the cutting copy to the final photographic track. Discs on the turntables and commentary on tape recorder "A" were then started to the sync. marks already described, and from then on one's nerves became more and more frayed.

The track had to be recorded in two halves, as the transcribing labs. preferred a maximum of 1,200ft. of



7½ sec. tape per reel. The tapes from recorder "B" were then sent for transcribing, and the resulting photographic tracks matched to the cutting copy. One small point here: never send more tape for the transcription than is required for the final track; make it as simple as possible. Transcribing time alone costs £8 an hour.

After the matching of the negative to the cutting copy and playing around with A and B roll for a few hours, the film was complete. Somehow there seems to be so much more to do when making a sound film!

## LOOK! NO SCRIPT!

(Continued from page 1108)

close-ups of everything of importance, so that in addition to an M.S. of teacher and boy there are close-ups of her fingers pointing out pictures to him to identify and of his face as he does so.

Equipment? Both societies used rather ancient cameras: Planet a vintage Ensign Autokinecam with Kern wide angle, Bristol an old Bell & Howell 70E boasting only a 1in. lens. 700ft. of ordinary Kodachrome and 200ft. of Type A were exposed on Marlborough House, the final length of which was 430ft. HP3 was used for *Could This Be You?* (final footage 650ft.) and Planet augmented their No. 1 photo floods with what they describe as "flood-spotlights" provided by a member.

These, with a large projector-type lamp mounted vertically in a reflector, "produced a vast quality of light at what seemed to be an enormous distance, with a very useful hot spot in the centre. They proved invaluable for key

lighting in the absence of a conventional spot."

Grosset and the M.H.O. who was to deliver the narration travelled up to London to United Motion Pictures studios for the recording. (Grosset adds a graceful word of thanks for the trouble U.M.P. took.) The society preferred to have an authority talking about something he knew intimately, rather than a professional commentator to whom it would be just another job. The sponsors expressed a similar opinion about the society's work. "Amateur film makers," says Grosset, "can have a personal intimate interest in their subject that the harassed professional cannot always afford." The commentary was recorded three times, and U.M.P. picked out the best bits from each.

The narration in *Could This Be You?* has a similar authenticity—spoken as it is by the boy—and a most engaging freshness.

Initially it was recorded on tape a sentence or so at a time. Details of the production of the sound track are given in the panel above.

## Where to See the 1958 Ten Best

Edinburgh. 24th and 25th March, 7.30 p.m. Presented by Edinburgh C.S. at Central Halls, Tollcross, Edinburgh. Tickets 2s. 6d. from L. Burgess, 53 Redhall Road, Edinburgh 11.

Beckenham. 25th March, 7.45 p.m. Presented by Beckenham F.S. at Central Library, Beckenham Road, Beckenham, Kent. Tickets 3s. 6d. from Norman Royce, 78 Kenwood Drive, Beckenham.

Swindon. 29th March, 7.30 p.m. Presented by Swindon Public Libraries F.U. at Arts Centre, Swindon. Tickets 1s. 6d. from V. H. Gardiner, 16 Bampton Grove, Swindon.

Dover. 31st March, 7.15 p.m. Presented by Dover F.S. at Dover Harbour Social Club Hall. Tickets 2s. from Miss J. M. Simmonds, 1 Knight's Way, Dover, Kent.

Wolverhampton. 31st March, 7.30 p.m. Presented by Wulfrun C.C. at Wulfrun Hall, Wolverhampton. Tickets 2s. 6d. from Mrs. B. Jones, 3 Adams Road, Wolverhampton.

Bradford. 6th April, 7.30 p.m. Presented by Bradford C.C. at Southgate Hall, Thornton Road, Bradford. Tickets

2s. from A. C. Whitehead, 58 Pasture Lane, Clayton, Bradford.

London. E.4. 9th April, 7.30 p.m. Presented by Acorn F.U. at the Parish Hall, The Ridgeway, Chingford, E.4. Tickets 2s. 6d. from G. E. Lansdown, 34 Horsley Road, Chingford, London, E.4.

Chesterfield. 13th April, 7.15 p.m. Presented by Chesterfield C.S. at the Civic Theatre, Chesterfield. Tickets 2s. 6d. from Grants, Camerathorpe, 26 Knivesmithgate, Chesterfield.

Stoke-on-Trent. 13th April, 7.30 p.m. Presented by Stoke-on-Trent A.C.S. at Mitchell Memorial Theatre, Hanley. Tickets 2s. 6d. from W. H. Kendall-Tobias, 714 London Road, Oakhill, Stoke-on-Trent.

Widnes. 21st April, 7.30 p.m. Presented by Widnes F.S. at Queens Hall, Victoria Road, Widnes. Programme 2s. 6d., children 1s. 6d. from J. L. Ireland, 21 Claremont Drive, Widnes.

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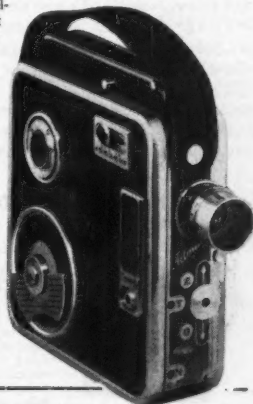
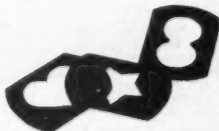
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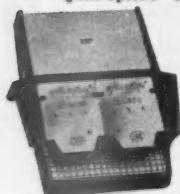
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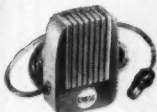
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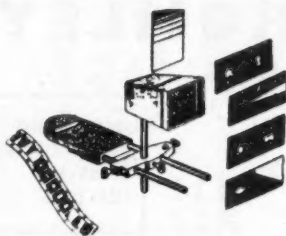
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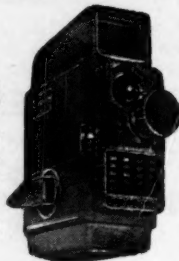
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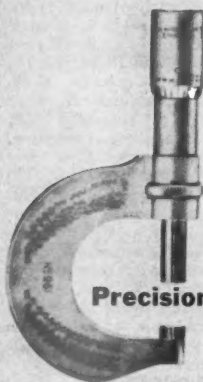
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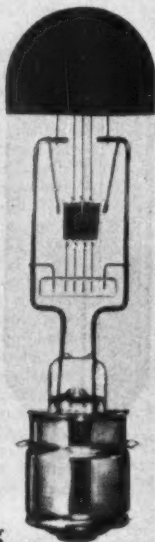
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We offer the best film exchange service in the country. We do not ask you to select from a short list of exchange films—you may select from any British Film Distributor's list. Exchange of used films is on a type for type, reel for reel, distributor for distributor basis. For example, you may exchange your Movietone comedy for any other Movietone comedy listed in the Movietone catalogue, and you may have a used or new copy as you wish, but if you wish to change to a film from another distributor, then only a new copy can be supplied at list price, less the allowance shown below for your film. For example, if you have Movietone comedy "No Indians Please" in 8mm. and want a copy of "Gobs in a Mess" in exchange, the exchange would operate as follows:

Used copy of "Gobs in a Mess" ...	£2 15 0
Allowance for your "No Indians Please" ...	£2 5 0
Exchange fee would be ...	10 0

If, however, you wished to change your 8mm. Movietone "Gobs in a Mess" for a copy of Walton film "The Floorwalker" then a new copy would have to be taken because you are changing from one distributor to another. The exchange in this instance would be:

New copy of Walton film "The Floorwalker" ...	£3 15 0
Allowance for your "No Indians Please" ...	£2 5 0
You would receive a new unused film for ...	£1 10 0

Below is a complete list of prices and allowances for used films. We have not quoted prices for new films because these vary from distributor to distributor, and reference should be made to the distributors' lists. As a guide, the price of new 8mm. Movietone films is £4.0.0. per reel, new Walton films, £3.15.0. per reel. New Capitol films, £2.12.6. and £3.3.0. per reel.

	Price of used film	We allow for your film
50ft. 8mm. B/W	15 0	12 0
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100ft. (approx.) Disney Colour Cartoons	£7 0 0	£6 0 0
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16mm. Sound (Movietone, etc.)	£5 15 0	£4 19 0

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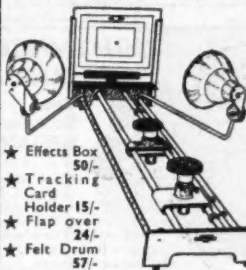
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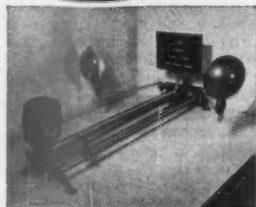
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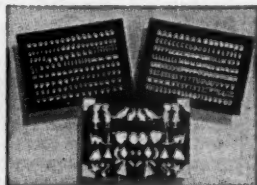
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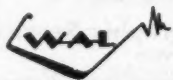
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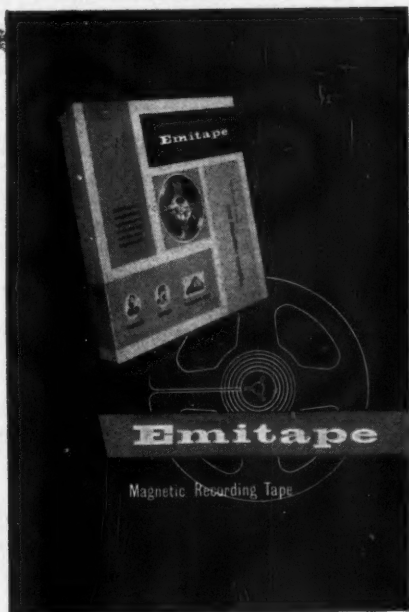
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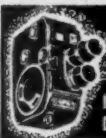
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Murray's of Glasgow, Scotland's largest cine dealers, have the largest selection of cine projectors in stock. Magnetic sound on 16mm. (Ampro, Bell & Howell and R.C.A.) or 8mm. (Zeiss, Moviphon or Cirse-Sound). Demonstration by arrangement. Expert service departments.

Liverpool Cirse-Sound, 8mm. sound on film demonstrations every Saturday from 5.30 to 6.—Kenneth Orlans, 390 Aighburth Road. Phone Garston 929.

Ampro 16mm. silent projector, beaded screen and transformer. Can be seen at Ipswich. Offers invited. (460.)

Box 792  
Bell & Howell Special 626, 16mm. sound/silent, 750/1,000 watt lamp. Recent factory overhaul, fitted sapphire inserts and variable aperture plate. 3 spare lamps, set valves, covers etc. Brand new condition, £165.

Box 819  
16mm. Bell & Howell 622/Sound less speaker and transformer, £145. 16mm. Micron XXV Sound, complete, £75, 16mm. Bell & Howell 636 Sound, £160. 8mm. Specto "8" projector, £18/10/-.

Yvar, f/2-8 75mm. Tele. mint, £29/10/-, 8mm. 605 Duo, f/1-7 Tantal, £27/10/-, B.8. f/2-5 Yvar, £33. L.8. f/2-8 Yvar, foc., £19/10/-, 8mm. 624 with case, £12/10/-, 16mm. Moviepaks, half price.—Gifford Boyd, 17 Queens Parade, Hastings. (Tel. 3030.)

Loughborough. Paul Moffatt offers: Second-hand Bell & Howell 606, 8mm. projector, 400 watts, still pictures, fitted case, £25; Kodak 8-500, £29; 8-50, £11. New Eumig P8M Imperial, Bolex, Zeiss in stock. Write for high exchange allowances on your old projector, etc. Long and short credit terms.—17 Churchgate.

Victor 16mm. Sound projector, Mod. 40, perfect order, £65; Specto Dual 8-16mm. fitted Specto speed control unit and 2" x 2" slide Projection unit, as new, £50. Terms.—Kingcine Supplies Ltd., 213 Albert Road, Southsea. Tel.: Portsmouth 33061.

## Recorders and Recordings

Murrays of Glasgow, Scotland's largest cine dealers specialise in magnetic sound on tape or film. Grundig, Philips, Fi-Cord, Clarion and Minifon. Fully equipped electronic service department.

For The Better class tape recorders you go to "Eroica." Ferrograph, Brenell recorders, mixers, tape and accessories. "Eroica" Recording Studios (1949), Peel Street, Eccles, Manchester. ECcles 1624. (1360.)

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Clarion transistor portable, unused, 19 gns.; Tandberg stereo plus, cost £120, will accept 90 gns., as new. Box 820

## Complete Outfits

Bolex H.16, 55434, filter-slot, case, Yvar 15mm., Switar 25mm., Yvar 75mm., Moviescop, tripod, Weston meter (checked), Bell & Howell 602 projector. All faultless. What offers?

Box 813  
Imperial Projector, 624B camera, telephoto lens, 624B titler, splicer, as new. Guarantee. (SHE. 3552.)

Bolex H.16 RX Camera with f/1.5 lens, 10mm. f/1-6 WA lens, 75mm. f/1.9 telephoto lens, case, tripod, meter and accessories. G.B.-Bell & Howell £40 mag./opt. projector complete with 80in. by 60in. Weston tripod screen, as new, 1 year old. Will separate. Offers.—R. L. Francis, 17 Market Place, Beverley, E. Yorkshire. (Tel. 81603.)

Complete 16mm. Equipment. H.16 Bolex filter slot camera, eye level focuser, f/1.5 Switar lens, Bolex hide case, pan tilt, tripod, Haynorette editing board, splicer, projector (silent), screen, single owner, 6 months' use, £220 o.n.o. Brighton area. Box 812

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**Ex-Admiralty roller film-screens.** New and in wrappers. White or silver surfaces. Ideal for colour film projection. Offered at fractional cost: 3ft. x 3ft., 30/-; 4ft. x 4ft., 38/6; 5ft. x 5ft., 65/-; 6ft. x 6ft., 85/-; 8ft. x 8ft., £5/10/-; Carriage 3/6. Also second-hand screen bargains for sale. Also new screen materials, all surfaces and sizes. 8mm. films and 16mm. sound films, clearing enormous stock. Fractional prices.—**Realm Filmscreens**, 58 Victoria Road, London, N.4. (1360.)  
**Cancelled Export** consignment of fully automatic Tripod Filmscreens. Brand new. Boxed and sealed. Dual-sized 5ft. by 5ft. and 5ft. by 4ft. Matt white surface. Adjustable projector level. Extremely attractive screens finished in chrome and hammer bronze. Listed at £19/10/-. Genuine half price bargain, £9/15/-. Carriage 7/-. Stock limited.—**Realm Filmscreens**, 58 Victoria Road, London, N.4. (ARC. 3984.) (660.)  
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## Miscellaneous

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**Duplicating, Shorthand, Typing.**—Mabel Eyles, 10 Beaconsfield Road, London, N.11. (ENT. 3324.)

## Wanted, Films and Equipment

**MURRAY'S OF GLASGOW, SCOTLAND'S LARGEST CINE DEALERS WILL PURCHASE FOR CASH OR PART EXCHANGE YOUR PRESENT EQUIPMENT. CASH, CREDIT OR HIRE PURCHASE TERMS. WRITE, CALL OR PHONE FOR BETTER SERVICE AND GUARANTEED SATISFACTION.**—**C. MURRAY LTD.**, 146a QUEEN STREET, GLASGOW, C.I. PHONE CENTRAL 4888. **SCOTLAND'S LARGEST CINE DEALERS!**  
**16mm. Sound Projectors.** All types wanted. (T.C.) **Box 712**  
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**Highest cash price paid for modern cameras, cine-cameras and projectors.**—**Caplans Ltd.**, 75 Charing Cross Road, W.C.2. Near Leicester Square Station. Gerrard 7389. (1361.)  
**Pin-Up Films wanted for cash or exchange.**—**J. C. R.**, 63 Pelham Road, Wimbledon, S.W.19. (460.)  
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**Wanted.** 16mm. Projector, not less than 750 watt (perhaps sound machine without sound).—**Barlow**, 1 Westbourne Road, Southport.  
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**Pathscope Son Projector** with accessories and film or complete outfit, also Pathscope 9-5 Webbo or like camera.—**Watson**, 78 Hall Farm Road, S. Benfleet, Essex.

When replying to a Box Number, make sure you quote the correct number on your envelope

## Processing

**Microfilms Ltd.**, St. Andrews Street, Dundee. See page 1170.  
**Kodachrome B./W. 8mm.** duplicate prints, 16mm. to 8mm. reduction.—**Highbury Cine Films**, 65 Benwell Road, London, N.7. (260.)

## Books and Magazines

**American Publications.**—Year's subscription *Home Movies*, 35/-; *American Cinematographer*, 35/-; specimen copies 4/- each; *Better Movie Making*, 28/6d.; specimen 6/-. Full catalogue free.—**Willen Ltd.** (Dept. 18), 9 Drapers Gardens, London, E.C.2. (T.C.)

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**TO ZOOM LENS:** A lens that enables a zoom effect to be obtained in one continuous smooth movement, through a rapid increase in focal length over a set range. This is accomplished without the subject becoming out-of-focus, or the lens focus controls being adjusted during the zoom movement.

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EYE • SOUND • LIGHT AND LIGHTING EQUIPMENT •  
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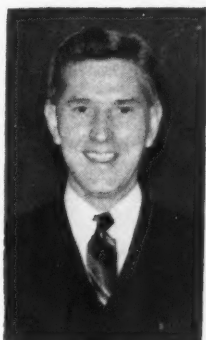
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